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Collector Acquires a Beautiful Myers



"AUTUMN CONVERSE"

By JEROME MYERS

This delightful canvas has been sold to a western collector by the Grand Central Art Galleries, of New York.

PAGE HAS BILL FOR SECRETARY OF ART

Head of Massachusetts Art Commission Will Have It Introduced at Next Session of Congress

BOSTON—Walter Gilman Page, Chairman of the State Art Commission of Massachusetts, has prepared a bill for the creation of a National Department of Fine Arts. The measure will be introduced by some member of Congress from this state at the next session.

Recently the American Federation of Arts and the Association of American Art Directors went on record in favor of the creation of such a department, to be headed by a secretary of art to serve as one of the members of the President's cabinet. President Harding said two years ago that he would be glad to consider the plan for a department of fine arts if those who wish to see it established would draw up plans for it.

Mr. Page, who is a painter as well as an instructor of art, says he does not claim perfection for his bill, but that he has given considerable thought to it. A few years ago he was made chairman of a committee of the Federation of Arts to work for a fine arts department, but the committee received no encouragement from the National Fine Arts Commission. "There is not enough of the impersonal attitude" toward the question on the part of persons in high stations, he thinks.

"The purpose of the Department of Fine Arts," his bill reads, "shall be to increase knowledge of the arts through official channels, and to develop a taste for art, one of the greatest factors in the march of human progress. The secretary of fine arts shall have charge and control of the National Gallery of Art, including the Freer Gallery, and all other galleries of art which may hereafter come under its control wherever situated; and he shall be a member and chairman ex-officio of the Commission of Fine Arts, which shall perform its duties as prescribed by law under his direction, and shall advise and judge all matters relating to construction, monumental as well as buildings, paintings, sculpture, exhibitions under government aid, both in the United States and its possessions, as well as in other countries. The secretary of fine arts shall also have direction and charge of international relationships in the field of Art, assuming responsibility together with the Fine Arts Commission for gifts to this government on the part of foreign governments, have charge of art exhibitions abroad where the government of the United States has control, and through available official channels made known the works of American artists and artisans throughout other countries. The diplomatic and consular service shall assist the secretary of fine arts by keeping his department informed in all fields of art movement in the countries to which the United States are accredited, and shall secure and transmit to the Department of Fine Arts all printed matter relating to the work of this department. The secretary of fine arts shall investigate and report as often as circumstances shall require upon the teaching of art in the public schools of the country, and he may advise through reports upon better and more instructive methods, to the end that the coming generations may possess the knowledge necessary for a wider, better informed and more highly developed public taste."

Section 2 of the bill provides for an assistant secretary at a salary of \$8,000 a year.

Speicher's Prize Winner Sold

PITTSBURGH—The Pittsburgh Athletic Association has purchased "The Young Hunter" by Eugene Speicher. This painting was awarded second prize, \$1,000, in the twenty-second International. For a number of years the Pittsburgh Athletic Association has made it a practice to purchase one or more paintings from the Carnegie Institute's exhibitions.

"It is a pleasure to read an art paper so alive and interesting, and American artists are fortunate indeed to have such a champion as THE ART NEWS. It is a common failing of humanity to forget the living while it pays homage to the dead. And so it often happens that artists of marked ability may almost starve while wealthy men spend thousands in purchasing the works of those long dead. Surely they would be paying the great departed one a finer tribute (did they but realize it) by seeking out and encouraging those who are worthily following in their footsteps. I could not help feeling as I read your paper from week to week that while honoring the works of those long dead, you were very much in sympathy with the living."—JOHN GIBBINS, JUNIOR, Birmingham, England.

Pennell, Whistler, John and Titian

One Anecdote Involves All Four, Especially the Two Who Are Still Alive—Pennell's Version

In an interview published in THE ART NEWS on June 16 Augustus John was asked if he had seen a cartoon of Joseph Pennell dragging around a toy wagon in which was a miniature Whistler. "No," replied Mr. John, "but I shouldn't want to be dragged around by Pen."

This remark and another, deprecating the extreme zeal of Mr. Pennell in exploiting Whistler, caused the American artist and lecturer to write to THE ART NEWS a note in the course of which he said:

"Mr. Augustus John need have no fear—I should not want to be seen dragging him about or boosting him up. He is as much out of things—save financially—as his chestnut story of Whistler and Titian, which he will find better told in the authorized 'Life of Whistler.'"

The story of Whistler and Titian alluded to was related by Mr. John as an incident of his youth, when he met the famous painter in the Louvre, and the feature of it was Whistler's comment as they stood before a picture by Titian: "Now there is a man who painted the better the older he got, and he was not quite ninety when he died, and then he was carried off by the plague. If it hadn't been for that he might be painting yet."

Now since Mr. Pennell's assertion that the story was in his "Life of Whistler" seemed to raise an issue of veracity between two eminent artists, THE ART NEWS arranged an interview with Mr. Pennell. He was seen in his apartment at the Hotel Margaret, Brooklyn, and was asked to say on what page of his book the story about Titian could be found.

"Oh, I can't recall the details, but it's there—of course, it's there. Now, Augustus John's opinions are not worth quoting, anyhow. His work is of no importance."

"But was that specific story used in your book? Did Whistler say to you that if it hadn't been for the plague Titian—"

"Oh, Whistler often said that Titian painted better as he grew older. Everybody knows that Whistler was in the habit of saying such things."

"If you will point out the story in your book, we might compare it with

[Continued on Page 4]

NEW-FOUND VERMEER PICTURE OF A BOY

It Had Passed Through the Hands of Numerous Experts Before Its Discovery by a Paris Dealer

PARIS—As I cabled recently, a new Vermeer has been discovered here. I went to see it and, in spite of the mystery surrounding it, I succeeded. The discovery is a big event, calculated to please Mr. E. V. Lucas, the enthusiastic biographer of the master of Delft.

The picture is 54x50 cm. It represents a young boy, half length, full face, showing two big, wide-open, light eyes. He might be the brother of the young girl at the Mauritshuis in The Hague. He has a crop of long auburn curls, a white scalloped collar which rests on his right shoulder half double folded, showing a yellowish silver-gray jacket of the same shade as the dress of the girl in the Mauritshuis and lastly a brownish red cloak which covers the whole lower part.

This color is like the tints in the great work of his youth, the Christ with Mary and Martha in the Coats collection in Scotland, and the date of creation of the new picture will have to be placed between this and the above mentioned girl's head, or with the Woman's portrait in the Museum at Budapest.

Numbers of connoisseurs and the most famous experts, among whom Mensing from Amsterdam, had seen it, examined it, even owned it, and did not identify it. But one day a more fortunate dealer saw it and as a result of his intuition, came the conviction that it was a Vermeer. He acquired it and upon examination it disclosed all the analogies specified above. He showed it to Mr. De Groot, who confirmed his diagnosis, and now it is impossible to look at it without being satisfied that it is a true and most admirable Vermeer. The wonder is that it was not recognized earlier.

—H. S. C.

Dutch Old Masters Sold

AMSTERDAM—Holland was unable to retain any pictures at the sale in the Friederich Müller auction house of the first part of the N. I. Jenrode collection of Dutch primitives and old masters. The United States and England were especially well represented. Rembrandt's "Portrait of an Old Jew" was bought for 36,000 guilders by Perin Cassirer, of Berlin. Among other paintings sold were three by Frans Hals, which brought 16,000, 26,000 and 15,400 guilders respectively, and a Ruisdael, which brought 29,000 guilders.

A Pre-English Portrait by Van Dyck



"PORTRAIT OF A MAN"

By VAN DYCK

Reproduced by courtesy of the owner, Mr. A. L. Nicholson of London.

This picture was one of the choicest gems in the cabinet of the Canadian collector, the late Lord Mount-Stephen, in whose possession it seems to have been for many years. It is of Van Dyck's last pre-English period and is still full of that spiritual power which he to so large an extent derived from his Italian visit and studies. It is in brilliant condition.

"Money Back" Rule by London Art Firm

To Restore Confidence Among Buyers, W. M. Power, Ltd., Will Return Purchase Price if Asked

LONDON—"Your money back in twelve months, if dissatisfied," is a novel rule for a fine arts firm, but it is that adopted by W. M. Power, Ltd., in the new Bond Street Galleries.

The aim of this departure is to restore confidence in regard to picture attributions and to encourage the amateur to rely on the guarantee of a firm of standing rather than to purchase haphazard from obscure sources.

Messrs. Power make a feature of the dispersal without publicity of picture collections, for those who shrink from putting them up at the ordinary auction room. The firm specializes in pictures and drawings by old masters.—L. G.-S.

Drawings Taken, Artists Fined

BERLIN—The trial of the two young artists—Godal and Kobbe—whose works had to be withdrawn by order of the Attorney General, was recently held in Berlin, with the result that four drawings were confiscated. The reason given was "licentiousness." In addition, both artists were fined. The Attorney General has recently confiscated a series of prints by George Gross, "Ecce Homo," for the same reason. Artists are asking if these are the results of the great revolution and efforts for the enlightenment of the masses.

Heseltine Wins English Favor

LONDON—A series of twenty-six bronzes of animals by Herbert Heseltine has been acquired by Lord Woolavington for presentation to the nation. The Heseltine exhibition, which was to have taken place in London this autumn, will instead be held in the coming year. This American sculptor, who is now in England, is at present occupied in completing the series in question.

Dutch Museum Buys a Singer

The Folsom Galleries have received a cable from Frans Buffa & Sons, Amsterdam, announcing the sale of William H. Singer's painting, "The Valley of Mystery," to the Stedelyk Museum, Amsterdam. Mr. Singer recently held an exhibition of his pictures at the Buffa Galleries.

MODERNS INFLUENCE WOODSTOCK SHOW

McFee, Dasburg, Bellows and Speicher Are Among Those in First of the Season's Displays

WOODSTOCK, N. Y.—The Woodstock Art Association opened its gallery for its fourth season on June 15 with an exhibition of work by members, the first of three showings to be held during the summer. The gallery fronts upon the main highway of Catskill travel. Its visitors from New York number some of the best-known dealers and collectors.

Several of America's most acclaimed Moderns make Woodstock the center of their operations, and their influence is strong upon the rising generation. There is, for instance, Henry Lee McFee, whose "Portrait of an Artist," a self-portrait of several winters ago, is by all odds the finest thing in the exhibition. It is becoming clearer year by year that we have in McFee a master of form of the very first order, a painter whose work abides our question, and is based on something more enduring than the art fashions of the moment. His canvas here has the strength and solidity of sculpture, and the gentle calm—one had almost said the wistfulness—of an early Italian fresco.

Andrew Dasburg, another Modern whose name has often been coupled with McFee's, appears a more lyric figure, with a New Mexico landscape, one of the completest he has shown recently, in effect an astonishingly realistic rendering of a Pueblo village in terms of interrelated shapes of practically flat color, a highly abstract affair. It has a great deal of distinction and charm, like all the work of this interesting painter, but seems something less inevitable than the work of McFee.

George Bellows, who makes no especial claims to being Modern or old-fashioned but who continues to be himself in every company, is represented here by only one small illustration in oil, "Introduction of John Sullivan," very hard in finish, as illustrations are wont to be, but very characteristic in feeling, and a group of striking lithographs. These include a crucifixion, a rare print of an earlier seashore composition with sailors and a boat, and an utterly Bellows thing of a wake, with brutal figures and eerie lights and darks, as well as several portrait sketches in very much lighter vein. Bellows has settled in Woodstock for better or for worse, and his new bungalow is

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one of the show spots of Lower Rock
City Meadows, better known as "Short's
Corners," where he disputes supremacy
for comfort with his intimate friends and
neighbors, Eugene Speicher and Charles
Rosen.

Speicher is not particularly well re-
presented here with a small and some-
what overworked flower panel and a
somewhat dry Woodstock landscape.
Rosen is aggressively modern in his
large "Bridge" organization, a canvas
which in spite of its logic and its great
show of energy still completely fails to
stir one emotionally. One wonders why
Rosen uses glass on a canvas of this de-
scription.

Two interesting Woodstock painters
recently returned from a several years'
stay in southern France are Paul Roh-
land and his wife Caroline Speare. He
shows two of his blond and ingratiating
landscapes, caressed into being rather
than painted, so one feels, and the two
small but very vigorous and personal
landscapes done in the neighborhood of
Venice, and full of the southern color of
the place. There are two strong land-
scape organizations by Judson Smith, and
a self-portrait by Henry Mattson with a
fine feeling for the grotesque. Alfco
Faggi has two characteristic sculptures,
and Warren Wheelock, whose wood carv-
ings attracted attention last season, a
small abstract sculpture. Neil Ives,
Charles Bateman, Konrad Cramer, Ger-
itt Hondius, Torajero Watanabe, Georg-
ina Klitgaard, William Schumacher,
Eve Watson Schutze, Marion Bullard,
Carl Eric Lindin and Ernest Fiene show
attractive and personal work, and there
are canvases by John F. Carlson, Frank
Swift Chase, Harry Leith-Ross, John
Carroll, Birge Harrison and others.

Several groups of pottery, batiks, hand-
woven textiles and tied-and-dyed work
complete an exhibition whose average of
achievement is remarkably high consid-
ering that it represents the almost un-
selected work of an entire community.

—J. P. S.

Good Exhibit in Provincetown

The opening of the annual summer ex-
hibition at the Art Association Galleries,
July 1, marked the formal beginning of
the art season at Provincetown. John
Noble, director of the association, was
detained in New York, and Charles Ca-
seau assumed the responsibility of the
show and to his credit it is one of the
best in years. The galleries are well
hung and all of the representative Pro-
vincetown artists have contributed. Charles
W. Hawthorne exhibits a group of color-
ful landscapes and a figure work, "The
School." Marion Hawthorne is repre-
sented by flower studies, Ross Moffett by
a well-rendered composition, "The Fish
Wife"; Jeanie Gallup Mottet by "Roses,"
good in composition and quite decorative.

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There are two pictures of Provincetown
scenes by John Noble, Robert Ball shows
"Palisades" rich in color and sincerely
rendered; George Elmer Browne a figure
piece, "Before the Mirror"; Richard Mil-
ler, a portrait of "John Cordes"; James
R. Hopkins, "Lotus Land"; Ora Coltman
is deservedly given a prominent place
for "The Willows," cheerful in color and
well composed, and Nancy M. Ferguson
shows two attractive Provincetown sub-
jects. Clifford H. Phillips has a small
gem-like painting in a green-toned land-
scape, full of poetry and feeling, and
Pauline Palmer is forceful in "A Grey
Day."

Other artists represented are Henry S.
Eddy, Harry Pfeiffer, E. Ambrose Web-
ster, Mary Locke Brewer, Martha Earl
Crocker, Adolphe Blondheim, Tod Lin-
denmuth, Katherine Liddell, Gerrit A.
Beneker, Ida Maynard Curtis, Theodore
Morgan, Adelaide Morgan, I. H. Caliga,
Harriet F. Bain, Colin Scott, Harriet
Newhall, Mary Kirkup, Charles Caseau,
whose "Ice Flows" is one of the best pic-
tures in the show, good in design and
individual, John E. Frazer, Daniel Kotz,
François Verheyden, Coulton Waugh,
William and Marguerite Zorach, Mar-
garet Dolson, W. H. W. Bicknell, Mar-
gery Ryerson, Carl Wingate, Marylka
Modjeska and Elizabeth Thomas.

Max Bohm has been occupying his
studio for the past few weeks, but left
on Thursday last to paint a portrait in
Boston. George Elmer Browne, Charles
W. Hawthorne, Ambrose Webster and
James Hopkins are teaching. Pauline
Palmer is in her newly completed studio,
and Richard Miller, recently returned
from Europe, is glad to be among his
American friends. Adolph Blondheim
has been here most of the winter and
Clifford Phillips, who has painted here
since last June, will remain until the
autumn. Ross Moffett is still in Europe,
but will return some time during the sum-
mer. Edith Catlin Phelps has been here
for a month and is painting figures as
usual. John E. Frazer has taken a studio
for the summer, Margery Ryerson is
etching and painting out-of-door subjects.
Carl Knaths, who has made Provincetown
his home for the past several years,
is here again, and David Ericson, who
has had a house here all winter, is busy
painting murals. Sarah Monroe has been
here since early May, and Nancy Fer-
guson is in her spacious studio built high
on a sand dune. Arnold Slade and Lillian
Link, sculptor, are settled in Truro near-
by.

Strong Display at Gloucester

GLOUCESTER—The liveliest art
season for many years opened on July 7
when the Gloucester Society of Artists
gave a reception and private view at its
new club house on Eastern Point Road.
Over 2,000 artists and members of the
summer colony crowded the spacious club
rooms and the well-lighted gallery. The
exhibition is lively and full of interest
and consists of oil paintings, water col-
ors, etchings and sculpture.

Alice Worthington Ball's "Gloucester"
is a striking canvas boldly executed,
the dark sails in the foreground making
a handsome pattern against the sunlit
houses. William Meyerowitz sends a still
life of great distinction and Louise Up-
ton Brumback is represented by a large

canvas of "Dog Town Common" in which
the character of that desolate region is
skillfully portrayed. Theresa Bernstein's
contribution is an interior, with figures,
Parker Perkins, a fine marine, and Oscar
Anderson's, a picture of Gloucester cov-
ered with a mantle of snow that is beau-
tiful in tone and atmosphere.

Other outstanding canvases are "Cape
Cod" by Vernon B. Smith, "Spring" by
Michel Jacobs, "If Winter Comes" by
Morris Hall Pancoast, a striking marine
by M. A. Feldberg, "Bearskin Neck,
Rockport," by Susan Barse Miller,
"Noon," by Rose Kleinert, Yarnall Ab-
bott's painting of shimmering sunlight on
houses and trees, Alexander Tupper's
coast scene, Alice G. Locke's two pic-
tures of boats, good in color and well
composed, Carl Rungius' fine snow scene
"Morning," T. V. Valenkamph's paint-
ing of a ship under full sail in a stormy
sea, and Joseph A. Nune's "Gloucester
Cove on a Grey Day."

Among the figure paintings are three
characteristic canvases by Charles Allen
Winter, "Victorine" by Millie Bruhl
Frederick, a decorative "Portrait of
Ann" by Gerald A. Frank, a good por-
trait of "An Aviator" by Eben Comius,
and two charming child studies, "Up
with the Lark" and "The Little Doll" by
Alice Beach Winter. "Morning, Mantel
Decoration" by F. L. Stoddard, and Vla-
dimir Pavlosky's decorative study of pea-
cocks are charming in color.

There are some very fine water colors,
including a group by Charles Hopkinson,
marines in pure color and done in broad
washes. Charles H. Pepper sends a
group also, the best of which is "The
Leaning Rock," bold and striking in de-
sign and color. John A. Cook has typi-
cal Gloucester scenes and Heloise G.
Redfield a delicately colored "Mt. Mo-
nadnock." The sculpture is grouped in
the center of the gallery and contains
such charming figures as "Dryad" by
Leonard Craske and "Children on the
Beach," a group by Nellie Louise Thomp-
son.

The North Shore Arts Association will
[Continued on Page 3]

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NOTABLE WORKS BY AMERICANS ON VIEW

Knoedler's Summer Display Is Distinguished by Several Fine Pictures by Distinguished Painters

For their summer show of 1923 the Knoedler Galleries have hung a group of thirty-seven canvases distinguished by several notably fine paintings by men of the elder school, two of whom at least are not often represented in current exhibitions. These are William Bliss Baker, whose "Woodland Scene" combines dignity and charm, and C. A. Platt, an architect for many years now but long ago an etcher and landscape painter of much personal distinction.

Mr. Platt's "The Inlet" shows his fondness for longshore views, the picture being painted with affection as well as with an unerring eye for what constitutes an effective scene. Another unusual contribution is a landscape entitled "The Wayside Inn," and a delightful one it is, by William J. Baer, best known as a miniature painter.

By Frank Duveneck is a colorful painting of "Washerwomen, Venice," a souvenir of his earlier Italian days, apparently, for it is much harder in outline and color and more frankly anecdotal than his canvases of later times. By Sargent is a "Girl in White Muslin Dress," one of his London portraits of many years ago but eminently characteristic of all that Sargent's name means in portraiture.

Another early and delightful painting is Inness' "Sunset, Barberine Villa at Albans," a canvas painted in the days when the artist was markedly under the influence of the modern Italian romantic landscape school. The picture glows with color and picturesque beauty. Of Inness' contemporaries, Wyant is represented by a characteristic "Landscape"; Homer D. Martin by "On the Hillside," and William Sartain by "The Meadow Near the Shore."

J. Alden Weir's "Going to School" and Childe Hassam's "Central Park West" link themselves together in manner although in scene and from social aspects they are worlds apart, both being completely typical of each painter at his best in this genre. Theodore Robinson's "A Cobbler of Old Paris" is in a vein out of his usual Giverny subjects but is Robinson in every inch of its story-telling subject and technique. Other figure subjects are by Walter McEwen, F. W. Wright, Louis Kronberg, John La Farge, F. S. Church and Edward A. Bell, the work by La Farge being the always impressive study of "Mana, a Samoan."

Naturally, in an exhibition of American art, landscapes predominate in this summer show, which will continue until September. Notable among these are Louis P. Dessar's "October Morning," W. R. Derrick's "Fall Shadows," F. W. Kost's "Landscape," R. W. Van Boskerck's colorful "Early Autumn, Au Sable River," W. Granville Smith's

"Cedars," Harry F. Waltman's "The Ice Pond," Robert Vonnoh's "Peacock, Rose and Grey Haze," and Parker Newton's "Dampierre, St. Nicholas, Normandy."

One of the most vigorous pictures in the show is "The Skeleton" by George Bellows, the gruesome title referring to the framework of an uncompleted schooner standing on the shore of a wind-beaten bay and under a blue and black stormy sky.

Ackermann's Sporting Show

On exhibition at Ackermann's, to continue through August, is a group of English sporting canvases, chiefly of the first half of the XIXth century, and of hunting and coaching scenes. There is a very fine fox-hunting scene by George Morland that combines the vigor of the sport with admirable landscape painting and his customary sentimental realism in the two chief figures in the foreground. J. N. Sartorius is represented by two spirited fox-hunting scenes, and G. H. La Porte by a "portrait" of a famous thoroughbred called the Colonel, in a stable with his groom, that is more striking for the quality of the painting than for the perfection of the modeling and proportions of the horse.

The coaching pictures have quite as much animation and more artistic appeal. These include "The Royal Mail Coach" by the famous J. F. Herring, Sr.; "Morning" and "Noon" by C. Cooper Henderson, canvases of decided distinction for their atmospheric verities; two scenes by W. J. Shayer; and one of the great James Pollard's representations of a mail coach going along at a good clip. Of one very distinguished phase of British pictorial art this collection is finely representative.

Summer Display at City Club

The City Club, No. 55 West 45th St., has a summer exhibition composed of American paintings loaned by the Babcock Galleries. There are fourteen pictures by as many artists. Jonas Lie's "Silent Stream" and John E. Costigan's "Barnyard—Winter" fairly represent two very individual painters.

Polowetski Visits New York

Charles E. Polowetski arrived in New York from France by the *Savoie* on the 8th. He showed two pictures at the last Nationale which were reproduced in the official catalogue and in different periodicals. One was an allegory of "Peace and Victory" commissioned by the late Sanford Saltus, the other a portrait. Polowetski, who left New York for Paris twenty-two years ago after winning, at the age of fifteen, the silver medal for life drawing at the Academy, had exhibited at the spring Salons, in which he has been a regular participant ever since, before he was twenty. In London recently he made a drawing of Israel Zangwill.

French Women to Be Auctioneers

PARIS—*L'Avenir* announces that the senatorial committee has adopted the proposal of Senator Louis Martin authorizing women to act as auctioneers.

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GALLERIES

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MODERNS INFLUENCE WOODSTOCK SHOW

[Continued from page 2]

open its new galleries with an exhibition and private view on July 14th. —A. J.

Landscape Painters at Guilford

GUILFORD, Conn.—An art gallery has been opened in the assembly hall of a new school house. The first exhibition is that of the American Landscape Painters and has been arranged by G. L. Berg, the painter who has been in charge of the sales management of the National Academy of Design and the Allied Artists of America.

There are 125 pictures in this first annual exhibition of this organization which will continue through July and August. Painters represented in the show include Ernest Albert, E. Maxwell Albert, G. L. Berg, Carle J. Blenner, George Bruestle, John F. Carlson, Charles Chapman, Russell Cheney, Eliot Clark, John E. Costigan, E. Irving Couss, Charles C. Curran, F. K. Detwiller, Henry S. Eddy, George Pearse Emis, Walter Farndon, W. Granville Smith, Harry L. Hoffman, Charles C. Hubbard, Harry Leith-Ross, Bela Mayer, G. Laurence Nelson, G. Glenn Newell, Hobart Nichols, Robert H. Nesbit, Leonard Ochtman, Walter L. Palmer, Van Deering Perrine, Charles Reiffel, Ernest D. Roth, Orlando Rouland, Carl Runge, Chauncey F. Ryder, H. Vance Swope, Charles Vezin, Edward C. Volkert, Gustav Wiegand, Guy Wiggins and Cullen Yates.

Well-Known Artists at Concord

The Concord Art Association opened its summer exhibition July 6, to continue until Sept. 1. In the main gallery are paintings by Gardner Symons, Maurice Fromkes, Charles Hopkinson, Cecilia Beaux, Adelaide Cole Chase, Thomas W. Dewing, Charles H. Pepper, Frederick G. Hall, Gertrude Fiske, Elizabeth W. Roberts, Paulette van Rockens, Ernest D. Roth, H. A. Vincent, Carl Lawless, Charles Vezin, Alice Worthington Ball, Stanley W. Woodward, Emma F. MacRae, John Westerberg, Elizabeth M. P. Bartlett and David Reasoner. Bronzes by Daniel Chester French, A. Stirling Calder, Evelyn B. Longman, Anna V. Hyatt, Chester Beach, James Earle Fraser, Mahonri Young, Edith Baretto Parsons, Frederic G. R. Roth, Albert Laessle, Margaret French Cresson, Brenda Putnam and Harriet Frishmuth are shown in the colonial setting of the lower galleries.

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NATIVE WORK ONLY IN DALLAS GALLERY

Many Noted Painters to Be Represented in Halaby Establishment
—Important Shows Are Planned

DALLAS—American artists only will be represented in the Halaby Galleries and Studio of Interior Decoration, soon to open in the Majestic Theatre building. N. E. Halaby will be in charge, and the galleries will occupy the entire second floor of the large edifice, with an entrance salon and display windows on the ground floor.

Mr. Halaby, who will be aided by expert advice, has recently been in New York. The formal opening will be in September, when the fourth annual exhibition of the Dallas Art Association will be held. Following that will be an all-American display to be conducted by William Macbeth, Inc., of New York, who last year managed a most successful show of the same kind in this city. In January the paintings of Guy Wiggins will be shown, but as yet Mr. Halaby is not ready to announce further exhibitions.

Among the artists whose work the new galleries will handle are Robert Henri, Gardner Symons, Ben Foster, F. Luis Mora, Charles C. Curran, Leonard Ochtman, Everett Warner, Ivan Olinsky, Hobart Nichols, Maurice Braun, Frank Reaugh, Olin Travis and E. G. Eisenlohr. The last three are native Texans.

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DEMOTTE TESTIFIES IN HIS OWN DEFENSE

Also Brings Other Witnesses Who
Tell of the Authenticity of
Gothic Art Works Sold by Him

Further developments of the investigation in Paris regarding charges that false and restored Gothic statues had been sold to the Louvre and to the Metropolitan Museum of Art, as reported in dispatches to New York newspapers since our last issue, are chiefly disproofs, by J. G. Demotte, Minister of Fine Arts, and denials by M. de la Chapelle, Director of the Louvre, that the acquisitions in the Louvre were false or restored.

Testifying before a magistrate on June 22, M. Demotte emphatically denied the charges made by Jean Vigoroux, his former manager in New York, and Mme. Boutron, widow of the sculptor who is alleged to have made the false Gothic sculptures. Demotte stated that, having heard that the busts of the four Kings of Parthenay were owned by a Bordeaux art dealer, he went there and purchased them, being told at the same time that the legs of the statues were owned by a dealer at Nantes. He then went to Nantes and not only acquired the Parthenay fragments but also three heads of the figures in the "Annunciation to the Shepherds" and another bas-relief of three headless figures. The busts and legs of the Kings of Parthenay were joined together in his shop, two being sold to the Louvre in 1914 and two to Mrs. Garb in Boston in 1915. The Louvre also purchased the "Annunciation" in 1914 for 50,000 francs.

As to the work called "Lansquenets du Barrois," Demotte testified that he bought it from a dealer in Bar-le-Duc in 1909 and sold it to an art dealer in Paris in the same condition as he bought it. This man had it restored and when he (Demotte) saw it in that condition he bought it back for 20,000 francs and sold it to the Louvre for 30,000. M. Demotte offered his books to the court for examination as proof of his good faith.

On the following day he testified regarding the sale of the Virgin of St. Sauveur church to an American collector whose identity he refused to make known. The Paris papers declare the buyer was W. K. Vanderbilt and that he paid 400,000 francs for it, but which Vanderbilt with those initials is not made clear. Demotte declared he bought the work from a Paris dealer, who had purchased it from a priest, giving 14,000 francs for it. He again offered to produce his books to the magistrate, but that official does not appear to have accepted the offer.

On June 25, employees in the studio where the faking of the statues is alleged to have been carried on, testified that their work was always done in the open and consisted only of restorations and never in making new statues. One man testified that he had seen the Kings of Parthenay in the studio, years ago, in the same condition as today. It was stated that the court proposed sending a special commission to Parthenay to investigate the reliability of this information.

During a debate on the fine arts budget in the French Senate on June 24 M. Berard, Minister of Fine Arts, declared that purchases for the Louvre were made only after examination by "men whose utmost competence does not permit of the slightest doubt." He also said he would make a complete statement regarding two statues in the Louvre that were in doubt when he was to be interpellated a few days later.

According to a special dispatch to the New York World, on June 23, Baron de Constant, director of the Louvre, had fragments chipped from both the heads and bodies of the figures in the "Annunciation to the Shepherds" and compared by geological analysts who agreed the same stone was used in both. This report was sent to the Ministry of Fine Arts by the director, who regards this as decisive proof of the authenticity of the work.

The suit brought by Mr. Demotte against Vigoroux on charges of diverting funds and art treasures while Vigoroux was manager of Demotte's New York establishment was begun in Paris on July 10. Dispatches to newspapers in New York reported the specific charges against Vigoroux as diversion of \$7,000 from the funds of the establishment in New York and the disappearance of Persian manuscripts valued at 1,000,000 francs, later recovered by Demotte.

Vigoroux denied any wrongdoing. In his testimony he declared that the Louvre had been buying "bogus antiques for twenty years" and that the Metropolitan Museum of Art had bought spurious objects of art to the amount of \$600,000. He specified that the Metropolitan had paid \$3,000 for a ceramic piece reputed to be by Luca della Robbia but "not worth a sou." Of this sum, he declared, \$1,500 was given to certain persons for their assistance in making the sale. He further declared

that the financial irregularities alleged by Mr. Demotte were caused by the fact that the difference between the amounts received for the objects that he sold and the sums entered in his books was represented by money paid to "prominent members of American society" who had influenced the sales. He refused to give the names of any of these persons on the ground that they constitute a "professional secret." The trial will be continued on July 17.

Experts to See Two "Da Vincis" in the Louvre for \$90,000 Suit

PARIS—At the Louvre in September there will be a unique exhibition. Mme. Andrée Hahn, wife of Captain H. J. Hahn, formerly of the American air service, will hang her portrait of "La Belle Ferronnière," which she maintains is a genuine work of Leonardo da Vinci, beside that master's "Belle Ferronnière," one of the gems in the Paris museum.

The exhibition is the result of the suit that was filed by Mme. Hahn against Sir Joseph Duveen, the art expert, for \$500,000, after he had declared her painting not by Da Vinci and even a poor copy of the original. As a result of this statement, the Kansas City Art Institute refused to take the painting, which it had arranged to buy for \$500,000.

Experts from all over Europe will be invited to examine the two paintings and to say whether that of Mme. Hahn is a copy or a replica. Several experts have already examined it, but their opinions were not satisfactory, and both sides now agree that the paintings should be placed side by side for connoisseurs to view.

Mme. Hahn is the daughter of Marquis de Chambure, and the painting has been in the possession of the family for 150 years. Mme. Hahn and her attorney, Mr. Hyacinthe Ringrose, of New York, are now in Paris preparing for the examination.

Chaloner Award to Miss Lange Withdrawn; Plagiarism Charged

The award of the Chaloner scholarship of \$6,000 to Miss Erna Lange, of Elizabeth, N. J., has been withdrawn by the trustees of the fund. Their action is the result of the revised opinion of the judges for the award who have expressed the opinion that her prize-winning picture, entitled "The Lament," is not an original but is based on a water color of the same title by James Williams, an English painter, which was reproduced in *International Studio* for October, 1916.

One of the reproductions of the Williams picture was sent to Colonel William Rand, New York lawyer, and chairman of the trustees of the Chaloner fund. He called the attention of the judges to the case and after a reexamination of the Lange painting in comparison with that by Williams, the judges acted. Miss Lange declared to the judges that she never had seen Williams' work and maintained that the idea for her composition was entirely her own.

It is now announced that another contest will be held next year and that no money awards will be paid as a result of this year's contest. The judges who made the award to Miss Lange were Robert I. Aitken, Thomas W. Dewing, W. Granville Smith, Charles A. Platt, Harry W. Watrous and R. George Smith.

Pastel Head by Manet Acquired by Montreal Art Association

A recent addition to the permanent collection of the Art Association of Montreal is a sketch of a girl's head done in pastel by Manet. It was given to the gallery in memory of the late James Reid Wilson. It is very slight but vital, and direct in handling.

There is on view in the galleries of the association a collection of paintings which were owned by the late R. B. Angus and have been lent by his heirs. They will remain on view until the latter part of September. They are Romney's "Mrs. Wright," Hoppner's "Portrait of a Lady," Watts' "First Whisper of Love," Pettie's "Audrey and Touchstone," Orchardson's "Prince Hal," one of Rembrandt's portraits of Saskia, a landscape with waterfall by Courbet, Daumier's "First Night at the Opera," Alfred Stevens' "Waiting for the Carriage," and Weissenbruch's "The Storm."

Miss Herdle a Museum Director

ROCHESTER—The appointment of Miss Gertrude R. Herdle as director of the Memorial Art Gallery is announced by the board of directors. Miss Herdle had been associated with her father, the late George L. Herdle, the first director, and since his death in September, 1922, has been the acting director. She was recently elected to membership in the Association of Art Museum Directors.

Metropolitan to Close At 5

The Metropolitan Museum has changed its closing hour to 5 o'clock for the entire year, except Saturdays, Sundays and holidays, when the time will be 6 as heretofore.

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ART WORKS DRAWN AT GRAND CENTRAL

Twelve Lay Members Choose by
Lot Paintings and Sculptures
Given by Artists of Association

Although the first drawing by the lay members of the Painters and Sculptors Gallery Association for their choice of works presented to the organization by the artist members took place with a formal ceremony on the night of June 27 at the Grand Central Galleries, up to July 10 only twelve of the 114 lay members had made their choice of works they desired to own. These included, in the order in which they drew numbers:

R. T. Crane, Jr., of Chicago, who took Sargent's "Artist Sketching"; Wallace D. Simmons, St. Louis, "October Sunlight" by Elmer Schofield; George Eastman, Rochester, "Winter Twilight" by Gardner Symons; Walter L. Clark, New York, "The Spirit of Life" (bronze) by Daniel Chester French; E. F. Selz, Chicago, "In the Doorway" by F. C. Frieseke; Major E. B. Stahlman, Nashville, "Victory" by Janet Scudder; John G. Agar, New York, "Moonlight" by Harry W. Watrous; Frank G. Logan, Chicago, "Portrait" by Leopold Seyffert; Ernest Copeland, Milwaukee, "Smugglers' Cove" by Chauncey Ryder; Morris Bockius, Philadelphia, "Young Franklin" (bronze) by R. Tait McKenzie; William S. Kinney, Canton, Ohio, "Daffodils" by Charles W. Hawthorne, and Dr. Richard C. Cabot, Boston, "The Grand Pitch" by George C. Halliwell.

In the past week six works have been sold by the Grand Central Galleries. These comprised bronzes by Daniel Chester French and Harriet W. Frishmuth and pictures by Daniel Garber, Jerome Myers, Charles W. Hawthorne and Frank W. Benson.

Pennell, Whistler, John and Titian

[Continued from Page 1]

Mr. John's story and then it would be easy to decide whether he had plagiarized it.

"My book was written quite a while ago, and it's hard to remember just where a story is to be found in it, or exactly how the story reads. Anyhow, what's the use of paying any attention to the opinions of foreign visitors on American affairs when they have been here but a few weeks and can't know what they're talking about? Now I lived in England twenty-five years before I started to write anything about English life or art. I don't think John ever saw Whistler."

"But won't you try to recall the approximate part of the book in which your story of Whistler and Titian appears so that I may see if you have Whistler's comment on the death of Titian, or whether your story is in any way like Mr. John's?"

"I remember that I told of Whistler's admiration for Titian's ability to paint better as he grew older. Why, he said that to many persons. He—"

"If I only knew what part of the book it is in, I might look it up myself. The thing to do is to compare the stories and—"

"Well, it might not be in the 'Life.' It may be in 'The Whistler Journal.'"

New English Publishing Firm

LONDON—Ernest Halton, Walter Troughton and Truscott Smith, all of whom were on the staff of *The Studio*, have formed the publishing firm of Halton & Truscott Smith, Ltd., at 57 Haymarket, London, S.W. 1. Hedley W. Lewis is the firm's representative. The firm intends to publish principally high class illustrated books and has announced as its first venture the publication of "Old French Colour Prints" by Campbell Dodgson, "The Etchings of Sir Francis Seymour Haden, P. R. E." with an introduction by Malcolm C. Salaman, and "Fine Prints of the Year," edited by Mr. Salaman.

Rehn Galleries Are Moving

Frank K. M. Rehn is moving his art galleries from 5 West 50th St. to 693 Fifth Ave., over Kennedy & Co. The new galleries will be open about Oct. 1.

MUSEUM PLANNED FOR ATLANTIC CITY

Movement is Also Inaugurated for
Exhibitions the Year 'Round—
Idea a Result of Show on Pier

ATLANTIC CITY—At the opening of the exhibition of paintings of the Fellowship of the Pennsylvania Academy of the Fine Arts on the "Million Dollar Pier," there was inaugurated a movement that promises important results. A committee was appointed to develop a plan looking to the formation of an art association of Atlantic City.

The ultimate object in view is a municipal gallery of art in this, the greatest resort of its kind in the world. The possibilities are best seen in studying its geographical position. It is the logical summer and winter playground of a population estimated at 12,000,000 within three hours' ride. From July to Labor Day there are over 300,000 visitors to this resort.

If the association were formed and put into successful operation it would mean a series of exhibitions and a summer show covering the entire season for the artists of America.

It would give the necessary addition to the city's attractions. Aside from a small gallery at Montclair, the state of New Jersey has no public art gallery, the only Eastern state of which this is true.

The matter of forming an art association for a municipal gallery has been brought to the attention of Mayor Edward F. Bader, and he has approved it. The plans were outlined in a speech by Albert Rosenthal at the opening of the present exhibition.

Rare Color Prints by Baxter to Be Seen in London Exhibit

LONDON—For the first time a loan exhibition of the color prints of George Baxter will be held in London this year. It will be opened on Aug. 14 by the kind permission of Messrs. Puttick & Simpson at their house, 47 Leicester Square, W. C., and will remain open to the public daily from 10 a.m. to 5 p.m. (Saturday 10 to 1 p.m.) until the 23rd.

The admission price will be 1s 3d (including tax) and in spite of its being London's holiday time, such is now the popularity of these prints that a large attendance is certain. The exhibits will be drawn from all the finest private collections in the United Kingdom, the object being to show the finest example of each print, and the whole will comprise a complete and unique collection of the work of George Baxter, the inventor of oil color printing, from 1804 to 1867, and numbering roughly 400 specimens.

The exhibition is being promoted by the Baxter Society, which may be trusted to leave no stone unturned to make it a success. Among some of the rare and famous prints to be seen will be "Mr. and Mrs. Chubb," "Morning Lessons," "Launch of Trafalgar," "Edmund Burke," "Butterflies," Baxter's first print in colors, "The Large Queen," "The Coronation" and "Opening of Parliament," "Maderia," etc.

Other items of interest will be the only portrait (in oils) of George Baxter, two of the original letters patent granted to him by the Privy Council, and "The Parting Look," from his stall at the Crystal Palace. In addition there will be representative specimens of the color work of Baxter's licensees and some of the original paintings from which his prints were taken.

\$200,000 for Chicago Institute

CHICAGO—Gifts without directions for specific purposes are especially valued by museums, and one of \$200,000 to the Art Institute from the estate of the Mrs. George W. Sheldon, of Chicago, who died May 21, 1923, is doubly welcome. Stocks and bonds to that amount are now being turned over to the Institute.

Catalogue of Rare Books Out

FRANKFORT—Joseph Baer & Co. have issued a new catalogue of incunabula and rare books in German, Italian, French and Spanish, 497 items in all. Most of them are of the latter half of the XVth century. Prices quoted are in Swiss francs at the rate of exchange on the day on which the shipment arrives.

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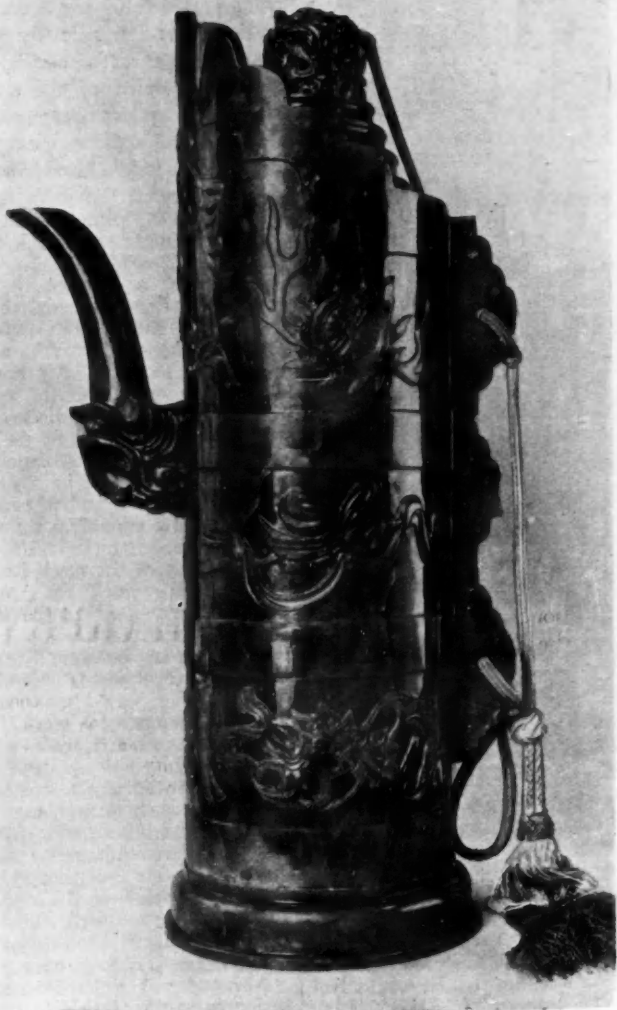
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Rare Chinese Carvings Shown in London



LONDON—A remarkable collection of Chinese carvings prior to the XIXth century, has been brought together by Messrs. Spink and Son, and is now to be seen at their galleries in King St., St. James'. These include carvings in red lacquer, wood, amber, soapstone, jade, ivory, horn, glass and crystal, all selected both for their unusual excellence of technique and for their notable beauty of design and material.

The illustration shows an exquisite wine ewer of dark green jade, belonging to the early XVIIIth century, a beautiful

specimen of carving as well as delightfully fantastic in shape and ornament. A silken rope, slung through apertures carved in a dorsal ornament, forms its handle. A feature in the decoration is the clever contrast made between the plain and ornamented surfaces, each helping and supplementing the other.

Although such vessels are known in porcelain, lacquer and bronze, this example, cut out of a single block of translucent seaweed jade, is unique, no other specimen in this stone being known. It stands 15½ inches high, the spout extending 3 inches from the body.—L. G.-S.

ROBINSON BUYS IN MOST OF HIS ART

Titled Briton Retains Greater Part of Collection at Sale Showing a Total of £205,741

LONDON—Sir Joseph B. Robinson, Bart., possessor of vast wealth accumulated in South African mines, sent his collection of 116 paintings by old masters to Christie's to be sold at auction. They were sold—for a total of £205,741 (£938,178)—but it is said that only eighteen of them left his possession.

It is explained that he had not seen these treasures of the art world displayed together in ten years as they had been in storage, and that when he did see them again he concluded that he could not part with them. He sought to have the sale cancelled, but Christie's informed him that this could not be done as the house would not break faith with its clients. His only alternative was to double or triple the reserve prices. The result was that the eighteen pictures passed to other hands for £28,866, or about £130,000.

Hals' "Portrait of a Gentleman," for which Sir Joseph paid 1,000 guineas in 1885, brought the highest price at the sale, namely £19,500. Of the ten Gainsboroughs sold, the "Portrait of Mrs. Drummond" brought £10,500; "Mr. and Mrs. Dehany and Their Daughter," £1,200; "Admiral Lord Thomas Graves," £1,500; "A Page," a companion picture to the famous "Blue Boy," £7,500; "General Blyth," £3,100; "Miss Katherine Edgar," £1,050; and "The Wood Gatherers," £1,200. Sir Thomas Lawrence's "Boy with a Dog" was sold for £4,305 and his "Portrait of a Lady" for £8,925.

Reynolds' "Portrait of Mrs. Mathew" brought £8,400; his "Portrait of Miss Harriet Whitbread," £5,040; Romney's "Mrs. Chitty Marshall," £3,150; Velasquez's "Two Princesses," £2,100; Fra Angelico's "Day of Judgment," £3,570; Piero di Cosimo's "Story of Jason" and "Jason and Medea," £6,540; Rembrandt's "Portrait of an Old Man," £11,500 guineas; four panels by Boucher, "Evening," "The Fortune Teller," "Love's Offering" and "The Love Message," £18,900.

Several of the paintings had appreciated greatly in value since they were acquired by Sir Joseph. He paid £7,035 for the "Mrs. Drummond" at the Revelstoke sale in 1893, and £2,225 for the Dehany family group at the Goldsmid sale in 1896. Boucher's panels, on the other hand, were acquired for £23,415 at the Reginald Vaile sale in 1903.

\$43,225, A RECORD, FOR MAZARIN BIBLE

Rosenbach Establishes New Price for Book from Gutenberg Press at Sotheby's—Other High Bids

LONDON—Nineteen rare books from the library of the late Earl of Carysfort were sold in twenty-five minutes for £161,525 at Sotheby's for Colonel D. J. Proby, their owner. The principal buyer was Philip H. Rosenbach, for the Rosenbach company, of New York. The gem of the collection was a Mazarin Bible printed by Gutenberg in 1455, one of the very earliest made with movable type.

It went to Rosenbach for \$43,225, a record for a copy on paper, the highest previous price having been \$30,000. H. E. Huntington paid \$50,000 for a copy on vellum. The copy just bought by the Rosenbach company is from the library of Cardinal Mazarin from which it passed successively to a foreign monastery, to Mr. Perry, formerly proprietor of the Morning Chronicle; the Duke of Sussex, the Bishop of Cassel, the Earl of Crawford and the Earl of Carysfort.

Another Latin Bible, printed at Mainz in 1462 by Fust and Schoffer, one of the first to contain the name of a printer and its date, was taken by Rosenbach for \$21,840. This is in two volumes and on vellum.

Caxton's "Chronicles of England," first edition, printed in 1480, fell to Rosenbach at \$10,465, and another Caxton, "The Ryall Book," translated by Caxton from the French of Frere Laurent and printed about 1488, went to him at a similar price.

Dame Juliana Berners' "The Book of St. Albans," the first English sporting work and the earliest known example of color printing in England, published in 1486, was taken by Ernest R. Gee & Co., of New York, for \$9,782.

Quaritch outbid the Americans for a first folio edition of Shakespeare's "Comedies, Histories and Tragedies," taking it at \$27,755. Quaritch had sold the volume to the Earl of Carysfort in 1888. It was printed in 1623.

£150 for Morgan's Concordance

LONDON—The Rosenbach company, of New York, paid £150 at Hodgson's for a copy of Abel Morgan's Welsh Bible concordance, printed at Philadelphia by Samuel Keemer in 1711, Morgan having migrated to Pennsylvania in 1730.

£76,668 FROM A SALE OF ROTHSCHILD ART

Assemblage of Tapestries, Furniture and Other Items Dispersed by Auction at Christie's, London

LONDON—Porcelains, tapestries, French furniture and other items from the estate of the late Sir Anthony de Rothschild, numbering 225 in all, were sold at Christie's for a total of £76,668 3s 6d. A set of four panels of Aubusson tapestry woven with landscape subjects by Boucher and signed "F. Boucher," No. 89 in the catalogue, went to Smith for £15,750. Other items bringing £200 or more were:

- 12—Pair of Dresden bowls with covers; Founie.....£304 10s
- 14—Pair of Louis XV ormolu candelabra; Gooden & Fox.....£273
- 15—Pair of Dresden figures in Eastern costume; Lewis & Simmons.....£294
- 17—Clock in Dresden case; Nachemshim.....£294
- 18—Set of four Louis XVI ormolu candelabra; Fabre.....£378
- 22—Pair of Louis XVI candelabra, enameled metal and ormolu; Ben Simmons.....£525
- 34—Louis XVI candlestick, lacquer and ormolu; Sheldridge.....£262 10s
- 37—Pair of Louis XVI candelabra; L. Davis.....£378
- 41—Four Directoire candelabra, Sevres porcelain; Smith.....£420
- 43—Louis XVI clock by Lepaute of Paris; L. Davis.....£546
- 44—Pair of Louis XVI candelabra, bronze and ormolu; Lewis & Simmons.....£525
- 45—Pair of Louis XVI candelabra, ormolu and Dresden; Fabre.....£504
- 46—Four Louis XVI ormolu wall-lights; Lewis & Simmons.....£388 10s
- 47—Pair of Directoire tazze, marble and ormolu; Smith.....£357
- 49—Louis XV marqueterie table, J. L. Cosson; Lewis & Simmons.....£4,935
- 50—Louis XV small marqueterie table; Sheldridge.....£283 10s
- 51—Louis XV square table, tulip-wood and marble; Founie.....£420
- 54—Louis XVI upright cabinet, J. Dubois; Lewis & Simmons.....£3,255
- 55—Louis XV parquetierie table; Lewis & Simmons.....£1,312 10s
- 56—Louis XV marqueterie table; G. Perediz; Lewis & Simmons.....£2,310
- 58—Louis XVI fire-screen, F. Partridge; £126
- 59—Pair Louis XVI parquetierie upright cabinets; F. Partridge.....£1,102 10s
- 60—Louis XVI secretaire; Lewis & Simmons.....£367 10s
- 61—Louis XV marqueterie table; Founie.....£441
- 66—Louis XVI semi-circular commode; Lewis & Simmons.....£1,522 10s
- 67—Louis XV parquetierie commode, D. Genty; Lewis & Simmons.....£1,627 10s
- 68—Louis XV parquetierie commode; D. Genty.....£735
- 69—Louis XV marqueterie commode; Pollak.....£262 10s
- 70—Louis XV marqueterie table of Marie Carignan, Princess de Lamballe; M. Lacroix and Roger Vanderveer Lacroix; Lewis & Simmons.....£3,675
- 71—Pair of Louis XVI mahogany console tables; Fabre.....£420
- 72—Louis XVI small mahogany console table, C. C. Saunier; Fabre.....£262 10s
- 74—Suite of Louis XVI furniture, two settees and ten fauteuils; Fabre.....£399
- 75 A—Pair of Louis XVI settees; Guerault.....£378
- 76—Louis XVI centre table, E. J. Cuvelier; Fabre.....£2,205
- 77—Suite of Louis XVI furniture, two settees and six fauteuils, Delaisement; Lewis & Simmons.....£2,730
- 78—Settee; Wyatt.....£441
- 79—Pair of fauteuils; Jonas.....£336
- 80—Pair of fauteuils; Lewis & Simmons.....£557 10s
- 81—Louis XVI fire-screen; Lewis & Simmons.....£1,310
- 82—Louis XVI eight-leaf screen; Jonas.....£231
- 84—Eleven Louis XVI canvas panels, painted; Lewis & Simmons.....£315
- 85—Louis XV small marqueterie table; F. Partridge.....£525
- 88—Pair of bouille cabinets; Lewis & Simmons.....£787 10s
- 90—Panel of Beauvais tapestry; Founie.....£945
- 91—Set of three panels of Aubusson tapestry, Boucher subjects; Ben Simon.....£1,680
- 92—Five panels of Aubusson tapestry; M. Harris.....£1,207 10s
- 93—Obion tapestry panel; M. Harris.....£735
- 94—Panel of Gobelins tapestry; M. Harris.....£409 10s
- 95—Three Gobelins tapestry lambrequins; Seligmann.....£3,150
- 96—Three small panels of Aubusson tapestry; Smith.....£546
- 99—Two panels of Italian embroidery; Sperlmann.....£252
- 100—Two friezes en suite; Sperlmann.....£115 10s
- 108—Sevres dessert service, 134 pieces; Smith.....£294
- 109—Worcester dessert service by Chamberlain, 168 pieces; McCormack.....£241 10s
- 133—Louis XV miniature cabinet; Levine.....£220 10s
- 152—Pair of white marble figures of nymphs, J. B. Broche de Bellefort, 1785; 201—English marqueterie commode, circa 1760; M. Harris.....£315
- 208—Italian three-leaf screen; Davitt.....£252
- 220—Italian four-leaf screen, Brussels tapestry with Teniers subjects; Lewis & Simmons.....£945

Case Against Duncan Dismissed

PARIS—The case against Raymond Duncan for exhibiting a painting opposed to the public morals was dismissed when it was heard in court.

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Rochester Gets a Chauncey F. Ryder



"SMUGGLERS' NOTCH, STOWE, VERMONT."

By CHAUNCEY F. RYDER, N.A.

The Memorial Art Gallery of Rochester has been awarded by the council of the National Academy of Design, in accordance with the terms of the Henry W. Ranger Bequest, the large Chauncey F. Ryder landscape, "Smugglers' Notch, Stowe, Vermont," which hung in the Spring Exhibition of the National Academy of Design. It is a dramatic picturing of nature in an almost spectacular

display of spaces and rising horizons. The foreground, which dips to allow a road to pass over the hill, is developed in liquid greens and golds, with trees tapestried and patterned against a shimmering distance. The background in the brilliance of diffused sunlight rises through luminous stretches of wooded slopes to a climbing sky-line. The canvas is 50 by 60 inches.

Books and Manuscripts Sold from Arundel Castle Library

LONDON—Books and manuscripts from the library at Arundel Castle and other sources, a total of 202 items, were sold at Sotheby's for £4,805 12s. Among the more important numbers were these:

- 15—"The Order of St. Bridget," Spanish manuscript on vellum, circa 1623; O'Neil.....£300
- 35—"The Booke of Faulconrie or Hawking," with "The Noble Arte of Venerie or Hunting," George Turberville, first editions, 1575; Quaritch.....£115
- 84—"Mr. William Shakespeare's Comedies, Histories and Tragedies," third folio edition, 1664; Lewis.....£290
- 86—Collection of 355 mezzotints by John Smith and others, 2 vols.; O'Neil.....£190
- 129—"Gad's Hill Gazette," H. F. Dickens, 1865-66; Maggs.....£270
- 130—"The Posthumous Papers of the Pickwick Club," Charles Dickens, first edition, 1836-37; Thorp.....£190
- 187—"Orlando Furioso," L. Ariosto, translation by Sir John Harrington, first edition, 1591; J. C. White.....£350

Sale of Pictures at Sotheby's

LONDON—Paintings and drawings owned by Major General the Right Hon. J. E. B. Seely, forty-six in number, were sold at Sotheby's for £3,471. Among them were these:

- 5—"Scene in the Highlands," (24x35), Copley Fielding; Morrison.....£125
- 10—"Lake Scene," (15½x23), Copley Fielding; Colonel F. Seely.....£240
- 13—"Friedrichshafen, Lake of Constance," (10x29), Birket Foster; Mitchell.....£225
- 23—"The Square of St. Mark's," (20x26½), Canaletto; Michael.....£520
- 26—"Cattle Watering in a River," (25x32), T. S. Cooper; Vicars.....£125
- 30—"Fishermen," (24x29), G. Morland; Harford.....£260
- 31—"Smugglers," (24x29), G. Morland; Harford.....£220
- 37—"Interior of an Inn," (22½x31), Teniers; Cummings.....£115

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High Prices for Old Armor from Pembroke Collection

LONDON—Armor inherited and acquired by the Earl of Pembroke and Montgomery, part of his collection at Wilton House, Salisbury, brought £9,070 at a sale at Sotheby's. Part of a half suit of engraved and gilded harness made by Pompeo della Cesa, of Milan, was taken by Harold for £450. Duveen Brothers took a blue and gilded suit for £3,000. A bright steel suit believed to have belonged to Henry Herbert, Earl of Pembroke, who died in 1601, brought £4,600. It is the work of the Greenwich School of armorers.

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FORBIDDING ART EXPORTS

With the annual invasion of London and Paris by American art dealers and amateur collectors and their persistent acquisition of important objects, lovers of art in England and France are again raising the question of prohibiting the exportation of works of art from those countries.

In England the Marquis of Curzon is taking a deep interest in this question and Sir Wilfrid Hart Sugden has proposed raising it in the House of Commons, arguing that "the British government could check this exodus by offering a fair price for these things to the proprietors of industrial concerns, who are forced to sell them to pay income taxes."

In France the Duke of Trevis and fellow members in the Society for the Protection of French Art Treasures are working for the revision of the art export regulations, and Parisian writers on art are voicing protests against the flood of exports, particularly to America, although admitting that America has done much to display French works of art in a magnificent way in its museums. These writers urge the French government to exert its prerogatives in matters of art so as not to let the nation's treasures be scattered abroad, no matter how many millions are offered for them. One writer declares that the United States has given France a valuable lesson in creating museums solely to house French art treasures, adding: "but the season has lasted long enough and it is time to close the outlets if we wish to retain even a slight reminder of our national art."

In a sense, this is only a repetition of what has gone on for several seasons without definite results, economic conditions due to the world war preventing these two governments from providing money for such projects in their annual budgets. There can be little question of the fact, however, that such continuous pressure as is being exerted by art lovers in England and France may result in some effective measures being passed, particularly in view of the fact that both countries reported treasury surpluses this year.

Just what can be done in the way of preventing national treasures of a general art character from leaving a country has been illustrated recently in Scotland. A sale at auction was announced of the personal relics of Mary Queen of Scots and immediately a group of patriotic Scotsmen began raising a fund to purchase them and keep them in the country. As a result of this campaign everyone of the objects, save a diamond

and pearl pendant, which was bought for an American collector, was saved to the Scottish people. In one of his plays Sir James Barrie made a character say: "There is nothing so impressive as a Scotchman on the make." These Scotsmen showed that they could be equally impressive in the matter of keeping national treasures at home. It may be necessary for England and France to follow their example if they are to prevent America from taking their best art objects.

ANOTHER GUTENBERG BIBLE

With the Rosenbach Company's purchase of the Earl of Carysfort's copy of the Gutenberg Bible for approximately \$43,350, America not only acquired the sixth copy of this book, but it again was made evident that collectors in this country are ready to pay more than those of any other country for the great rarities in foreign libraries as well as those of foreign art galleries. When the Gutenberg Bible in the Hoe library was sold by the Anderson Galleries for \$50,000, it created a sensation that went around the world. Now the purchase of the Carysfort copy is noted in the news of the day and then forgotten by all except bibliophiles, librarians and dealers in rare books, so accustomed have we grown to such high prices for important items in great libraries.

The predecessors of the Carysfort-Rosenbach Gutenberg Bible in this country are in the private libraries of Morgan, Widener and Huntington, while the New York Public Library and the library of the General Theological Seminary each has a copy. The marvel of this transaction, large as is the sum paid for a single work, is that Dr. Rosenbach obtained the copy for more than \$25,000 less than he was prepared to pay for it, for he was ready to bid as high as \$15,000 as against the \$9,500 which it was necessary for him to pay. England will have to bestir herself if she purposes to keep such treasures as this in the face of such American competition.

OBITUARY

EDWARD CLARK POTTER

Edward Clark Potter, sculptor, died at his summer home in New London, Conn. His residence and studio were in Greenwich. Mr. Potter, who was a National Academician, was born in 1857, at Enfield, Mass., where the funeral services were held. After graduating from Amherst in 1882, he studied in Paris under Mercei and Fremo. Among his best-known works are equestrian statues of Grant in Philadelphia, Washington in Paris, Hooker in Boston and two lion groups in front of J. P. Morgan's library in New York. More recently he did an equestrian statue of Miss Becky Lanier on her horse Evangeline. On several occasions he collaborated with Daniel C. French.

SIR AMBROSE POYNTER

Sir Ambrose Poynter, architect, died at a hospital in London after a breakdown due to overwork. He was the elder son of Sir Edward Poynter, first baronet, and president of the Royal Academy, and was born in 1867. He was first cousin of the prime minister, Mr. Baldwin, and of Rudyard Kipling. The balustrade outside the Athenaeum, executed in white and green marble, he designed in collaboration with Sir Laurence Alma-Tadema. At the time of his death he was engaged on a book dealing with the Italian Renaissance.

JACQUES REICH

Jacques Reich, etcher, died after a brief illness at his summer cottage in Dunraven, N. Y., at the age of 71. Born in Hungary, he studied first in Budapest, and later at the National Academy, New York; the Pennsylvania Academy, and in Paris. He was a member of the Chicago Society of Etchers and of the California Print Makers Society. He is represented in the Chicago Art Institute, the Metropolitan Museum, the New York City Library, and in other public galleries.

JOSEPH B. DAVOL

Joseph B. Davol, marine painter and teacher, died suddenly at his home in Ogunquit, Maine, aged 58 years. He had been an invalid for some years, and toward the last was unable to use his right hand. He was a pupil of Benjamin-Constant and Laurens in Paris. He won a silver medal at San Francisco in 1915. He was a member of the Salmagundi Club and of the Pennsylvania Fellowship.

Krafft Landscape Given to Los Angeles



"THE CLIFF AT MORNING—OZARK MOUNTAINS" By CARL KRAFFT

This painting has recently been presented to the Los Angeles Museum by Mr. and Mrs. Preston Harrison. The picture has been in Mr. Harrison's private collection and it is a mark of his belief in Mr. Krafft's place in American art that he presented it to the museum. Mr. Krafft is a young Chicago artist who has already received wide recognition. He is represented in the American Art

League Collection, Chicago; Society of Allied Arts, Peoria, and Englewood's Woman's Club. He received the Chicago Art Institute Prize, 1915; the Municipal Art League purchase prize, 1916; honorable mention, Chicago Artists' Guild, 1916-17; the Logan medal, Art Institute, Chicago, 1920; bronze medal, Illinois Artists' Exhibition, 1920; silver medal, Chicago Society of Artists, 1921.

STUDIO NOTES

The "Still Life" by Sidney Dickinson, recently exhibited at the Allied Artists' show, was the first picture sold at the summer exhibition at the Babcock Galleries.

Joseph Birren will spend the summer painting at Rockport, Mass.

Emma Fordyce MacRae has gone to Massachusetts where she is painting decorative flower studies.

Charles Grafty has returned to his summer home in Lanesville, Mass.

Richard S. Meryman is in Dublin, N. H., for the summer.

Annie Lovering Perot is in East Gloucester, and Perl Aiman and Florence Bradway have taken a studio together in Gloucester.

Harriet Sartain is spending July along the canals up the Delaware.

William Lathrop and R. Sloan Bredin are spending the summer as usual in New Hope on the Delaware. Mr. Lathrop was a founder of the art colony there.

Henry B. Snell was on a yachting party with Harrison Morris during June and is at Boothbay Harbor, Maine.

Mary Butler and Constance Cochrane have taken studios at Monhegan.

Elizabeth F. Washington will be in Gloucester working in oil and pastel until fall.

Thornton Oakley is summering on the outskirts of Villa Nova, not far from Philadelphia.

Martha Walter and Wuanita Smith are spending the summer in Paris and Brittany.

Janet Wheeler will divide her time between London and Paris.

George W. Dawson has gone abroad for a year of rest and travel.

M. W. Zimmerman will spend July and August in Canada.

Arthur Meltzer sold a landscape, "The Path Through the Woods," to a collector in New York.

Clara Mason is spending this month at Newfound Lake, N. H., and in the first two weeks of August will visit Anne McDonogh at Monhegan.

Emily Drayton Taylor, president of the Pennsylvania Society of Miniature Painters, is at Bar Harbor, Me., where she will mix vacation pleasures with her work.

Leonard Ochtman, Mina Fonda Ochtman and Dorothy Ochtman will paint most of the summer in their studios at "Strayledge," Cos Cob, Conn.

Miss Neysa Moran McMein, painter, and illustrator of magazine covers, was married on May 18 to John G. Baragwanath, consulting engineer. The bridegroom is the son of the Rev. T. H. Baragwanath, pastor of St. Paul's Methodist church, Peekskill. The wedding was kept secret for over one month.

A joint exhibition of pastels by Flora Buccini and drypoints by Carl Wingate was held in the music room of Squirrel Inn, Twilight Park, Haines Falls, N. Y., on June 28 and 29. All

the works shown were views of the surrounding country. Flora Buccini showed sketches at Twilight Inn from July 2 to 6 and at Santa Cruz Inn, Santa Cruz Park, from July 7 to 12.

Ella Cecilia MacKinnon recently exhibited water colors, etchings and drawings at the Wellesley College Museum. Miss MacKinnon, formerly of Buffalo, now resides in Saint Catherine's, Canada.

Carl Sprinchorn is in California for the summer. He will return to New York about October 1.

William A. Patty left for Gloucester July 1 to paint coastal subjects.

A. C. Howard will be at Sunset Lodge, Hanover, Maine, until Oct. 1.

Yarnall Abbott has returned from Europe and has opened his studio at Rockport, Mass., for the summer.

Abbott Graves is at his beautiful summer home in Kennebunkport, Maine. His picture of Margaret Deland's garden, which was reproduced in THE ART NEWS, has been sold to a Chicago collector.

Miss Margaret Redmond, formerly of Philadelphia and Boston, is at her studio among the hills of Chesham, N. H., completing a series of windows for St. Paul's church in Edgewood, N. J.

Harriet Blackstone, of 222 West 23d St., New York, has gone to Pittsburgh to paint portraits.

Mrs. H. C. Nelson, for eight years art critic of the *Globe*, will write about art for the *Sun* and *Globe* beginning in October. She is now in the Berkshires gardening and sketching.

I. Maynard Curtis has opened a studio in Provincetown, Mass.

Hilda Young, of Columbus, is in France making an intensive study of architecture and related arts. Miss Young's water colors have recently received much favorable comment.

George Elbert Burr, etcher and painter, is spending the summer in the rural districts of Missouri.

Tom P. Barnett will be at his summer studio, at Rockport, Mass., during the months of August and September. His picture, "Autumnal Mosaic," was recently purchased by the Joplin, Mo., Art League, and his "When the Boats Come In," by Mayor Henry Kiel of St. Louis. His "Road to the Sea," awarded honorable mention at Chicago, 1922, is being exhibited at the Toledo Museum.

Francis Petrus Paulus has been showing at his studio in Detroit a portrait of Mrs. Corey J. Spencer, of Jackson, Mich., who was one of his pupils.

Gari Melchers has been at his studio at Falmouth, Va., working on mural decorations for the state Capitol of Missouri.

I consider THE ART NEWS as indispensable as it is enjoyable. No artist, critic nor art collector should be without it.—M. R. F. VALLE, Art Critic, The Denver News.

PARIS

When one has done casting up the returns in the last thirty years of French painting, the following figures loom large in the total: Puvis de Chavannes, representing the spirit of classic beauty; Cézanne, the spirit of the earth and her material beauties; Gauguin, the call of the primeval and the quest after a lost paradise; Claude Monet, the enchanter who discovered the daily magic of the visible world, while Manet stands for something more restricted, namely love for the painter's craft.

It seemed as though the fairy godmothers having presented these gifts to each of the king's five sons, nothing was left for the sixth. Yet, when Odilon Redon was born, a little fairy who was part flower, part butterfly, appeared near the cradle and said to the anxious father: "I can give him none of the gifts which have already been distributed, but be of good heart; he shall have all to himself, a gift more rare and precious than all; I will bestow upon him the sense of the marvelous."

This sense of the marvelous which imbues Redon's work with so unusual a character increased as the painter grew in years and reached its full development in his last works. The 300 pictures by him (1840-1916) shown now at Druet's have been chosen from all the different periods of his art. The earliest work speaks of a delicate eye and a fine sensibility, but does not at all presage the great artist who was to come. His genius began to come into being toward the 'eighties but, like some other work of the time, was somewhat haunted, and crowded with elementary, larva-like forms reminiscent of Blake and Gauguin. Then, little by little, his magnificent genius threw off the shell of every kind of influence and took wing.

Although a disciple of Gustave Moreau, whose mind also was full of the marvelous, Redon led his inspiration to much higher realms by freeing it of all material substance and all "literature." He certainly was the most "inspired" of modern artists. To his eyes the flower and the butterfly, the symbols of his imagination, are something more than they appear to ordinary mortals, the magic nature of their beauty having appeared to him as a constantly new and renewed revelation. Odilon Redon was, literally, a poet who expressed himself in colors in lieu of words. It was the poet in him who found the correspondences which blend and bind all things. If his butterflies are flowers, so his flowers are butterflies—to him a beautiful body, too, was an animated flower. This art is so immaterialized, chaste and pure that even fruit is shut out from it, and of animals alone the horse, and that winged, appears. This Pegasus, rampant on mountain summits against flaming sunsets, illustrates the last phase in Redon's career and the apotheosis of his inspiration. The time will come perhaps when it will be considered the supreme achievement in the idealism of our day.

A marked contrast with these is the exhibition in pictures by the *douanier* Rousseau at Paul Rosenberg's. The contrast afforded is really of service in forming a just opinion of each painter. There is exactly the difference between them that there is between the winged Pegasus and a child's wooden rocking-horse, or, if you will, between a true poet's sonnet and a policeman's report. The latter may, as we all know, show many a funny and perhaps even an original trait, but we do not class it with literature. But we live at a time which is fond of discovering new aspects of beauty in life.

The *douanier* Rousseau was discovered some twenty years ago. This good man was an absolute illiterate in art but would paint in the way in which some persons fish or play billiards. He would devote to his hobby every moment left to him from his duties as a petty customs officer, and like many amateurs of a similar type he would exhibit every year at the *Indépendants*. With the audacious candor of the innocent he would tackle the most difficult and the most various topics. An art critic with a humorous turn saw his work, and wrote an article about it, and gradually the poor man was fooled into thinking himself somebody. One day Degas went to see him and each called the other "cher maître." By and by Rousseau became a species of comic celebrity. This was the time when Germany bought many French pictures. It was the golden age of Cubism and of every kind of eccentricity. Some German critics found Rousseau out, bought his pictures and took them to Germany. Soon whole books were written about him, and from an amusing illiterate he was hailed as almost the regenerator of modern art—a very Saint Francis of painting. Then he died and from a hundred sous his pictures went up to a hundred francs. Subsequently they became the object of some speculation, and nowadays a picture by Henri Rousseau is more difficult to find than one by Theodore of the same name and costs a good deal more. A little landscape by the *douanier* brought 40,000 francs at the Worch sale last year, and his "Scouts Attacked by a Tiger," which belongs to a private collection, and figures here, is insured, so I am told, for 175,000 francs.

[Continued on Page 7]

JAMARIN

RARE ART-WORKS & OLD MASTERS

15, AVENUE DES CHAMPS-ELYSEES

(ANCIEN HOTEL DU DUC DE MORNAY)

PARIS

BERLIN

Mr. Bachstitz of the Bachstitz galleries in the Hague, Munich and Berlin has just returned from the States after an absence of more than three months. His impressions have special value through the fact that he did not visit the country in the superficial way of a tourist, but that he was eager to get a real insight into American life, culture and mentality. His enthusiasm is so great and sincere, that it is a pleasure to transmit it to the Americans.

And it must be emphasized that this enthusiasm is not that of the successful business man, but that of a real admirer of the country. Though a number of prominent transactions have been managed through the agency of the Bachstitz firm, his reputation in America is, first of all, that of a collector, a fact due to the exhibition of his collection of antiques in St. Louis and other cities. This collection, with its pieces of unique value and beauty, is not for sale, but in his private possession.

Mr. Bachstitz found that in America the interest in art is so widespread, so vivid and spontaneous in its manifestations, that it is a great satisfaction for the art lover to exhibit there. He also thinks it is an unfulfilling sign of the sound mental condition proper to the country, in contrast to our unfortunate Europe.

On the occasion of Dr. von Bode's fiftieth anniversary of his appointment to the staff of the Kaiser Friedrich Museum a number of admirers from here and abroad presented him with a sum of money, which he then announced would be used for the completion of the Asiatic Museum. This offer was declined by the board for science and instruction. Since the new museum buildings are also at a standstill through lack of means, Dr. von Bode has now decided to give the money for the completion of the Deutsche Museum, on condition that his ideas concerning the interior arrangement and the setting up of the objects be carried out. It is to be hoped that this renewed offer will not again fail through the opposition of the chief architects, who are in constant disagreement with Dr. von Bode.

Edwin Scharff, of Munich, a sculptor of established fame, and already represented in the Munich Staatsgalerie, is exhibiting examples of his work in the National Gallery in Berlin. He evidently is at his best in portraits. They give fully the impression of a deep characterization of the represented personality, without being merely naturalistic. Here he shows a finish which is masterful. In his figure compositions he is not free from old and modern influences. The problem of form is as old as the history of art. In these sculptures, his struggle to infuse the form with aesthetic significance is manifest. One feels that a real artist is at work—awe-inspiring work. Pen and ink sketches, revealing the different phases of artistic conception, give an idea of the artist's thorny path to perfection.

M. H. Maxy, of Bucharest, is represented by a show in the Sturm gallery. His way is that of a moderated "constructivism," as one is able even to discern in some of his pictures the objects represented. The riot of cubes, triangles, etc., is balanced by a firm artistic will and a fine sense of color. Besides these pictures a great number of works of a similar direction are on view, an accumulation which is not favorable for the ap-

preciation of the single one, as one is inclined to think that a formula takes the place of original conception. An exception is the sculptor, William Wauer. His cubistic sculptures are full of verve and remarkable gift of characterization. Here is genuine originality, not a strenuousness, which nowadays takes so often the place of real artistic conception. —F. T.

Vienna

The new society for the promotion of modern art, recently founded in Vienna, starts with an exhibition of works by a young sculptor, Anton Hanak, who is looked upon as the most gifted among contemporary Austrian artists. His works are displayed in the so-called "Theseus" temple, built in 1819 by Pietro Nobile, and situated in a public garden. Only a few select objects are on show, a restriction that must be called wise, seeing the intensification of the impression. A bronze figure, the "Last Man" is placed on the steps of the temple, the antique façade of which forms a splendid background to this very impressive symbolization of deepest despair.

Another figure, which is placed in the hall of the temple, is an interpretation of the restless hunt of mankind after imaginary aims, which are after all nothing but bubbles. The artist intends to place this figure on the sidewalk of a street to remind the hurrying crowd of the futility of its endeavors. A marble figure, "Elevation," was acquired by the Modern Gallery in Prague, another, the "Sphinx," belongs to the Oesterreichische Museum in Vienna. A female torso has that splendid animation of the surface which gives life to dead material. A few drawings and clay models complete this interesting show. —F. T.

Budapest

The great number of exhibitions held during the season in Budapest is a proof that the Hungarian capital is regaining her former place as an art center. The revolutionary artists left the country during the last political disturbances, and now live in Paris, Berlin and Holland, but there is a group of Impressionists, united in the "Szinyei-Merse" society, who have been working assiduously and with great general approbation. Czok, Fenyes, Vaszary and Szonyi belong to this group. Some of the younger painters—Marffy, Walleshausen, Scheiber and Egry—have partly adopted the expressionistic palette with its strengthening of the color scheme and the sharply contoured outlines. Geza Bornemiszas shows Japanese influence, while Koszka has produced pure and naive works, which have the charm of the French *plein-air* artists. Nagy-Balog's paintings depict scenes of peasant life and Gulacsy's are phantastic and full of visionary power.

New Orleans

"Art and Artists in New Orleans During the Last Century" by Isaac Monroe Cline is a highly interesting booklet just issued. Included in a partial list of those who resided in New Orleans or came here to paint prior to 1850 are the names of John James Audobon, Ralph W. Earl, Henry Inman, Samuel F. B. Morse, Thomas Sully, John Vanderlyn and Samuel Lovett Waldo. The names of those since 1850 include Luis Graner, George Inness, William Keith, E. W. Perry and B. A. Wikstrom.

LONDON

The post of president to the Royal Society of Portrait Painters, left vacant through the death of Sir James J. Shannon, has been voted to Sir William Orpen, who undoubtedly ranks as one of the most important British portraitists of today, in spite of the fact that this year's Academy picture dedicated to "The Unknown British Soldier in France" is not entirely the inspired work that we anticipated.

The summer exhibition at the Grosvenor Gallery is interesting, if not exciting. One of the cleverest of the portraits is of the veteran actress, Ellen Terry, by Clare Atwood, a work which subtly conveys the fading away of an enchanting personality into a gracious old age, and suggests the triumphs of the past in the mellowness of the present. An early Sargent, his portrait of Mrs. Barnard, is included in the show, incidentally recalling his famous "Carnation, Lily, Lily, Rose" in which Mrs. Barnard's two daughters served as models. It was as an appreciation of their assistance that this exquisitely painted portrait was executed and presented to their mother. One of the most solidly painted portraits is that of "Norica" by Howard Somerville, an artist whose quality never weakens. There are always flesh and bones beneath his draperies (a point which so many portrait painters appear to consider unessential) and his backgrounds actually convey something tangible, instead of being mere accidents of color.

At the Fine Art Society, at 148 New Bond St., Tom Mostyn is again showing a series of romantic paintings of gardens, such as have already won him many admirers. Mostyn does not spare the romance and he does not stint the color, but gives us both even to overflowing. It would be ungracious to grumble at his generosity, for the artist, having achieved the sobriquet of the English Monticelli, is wise to do his utmost to live up to it. But his work which, to have full justice, should be seen singly and not in battalions. One Mostyn hung in appropriate surroundings creates an effect of great richness—often, too, of great mystery, but three walls, crammed with Mostyns, are apt to be overpowering. There is much poetry in his conceptions, and not a little fantasy.

At the little Twenty-One Gallery the American sculptor, May Mott-Smith, is showing some finely wrought portrait medals in bronze, which being produced direct in size instead of being reduced subsequently to their execution in the wax, have a force and truth not often to be met with in work of this kind. Since we have on this side no sculptor of importance doing plaques of this type, she should meet with considerable success among those who appreciate this branch of portraiture.

At the Bromhead, Cutts Gallery in Cork St., Lady Cohen is showing watercolor impressions of the Holy Land. This exhibition is scarcely up to the standard which this gallery has set itself, though here and there one glimpses a scene that has been well visualized. But the color effects of mount and sea in the neighborhood of Galilee and Judea are of a subtlety which only the most experienced brush can hope to capture.

There are some notable things in the exhibition of the New English Art Club in Pall Mall East. One is the "Solent" landscape of Collins Baker, a beautifully balanced bit of painting; another is Professor Tonks' "Head of a Woman," exceptionally brilliant in its characterization and unflinching in its truth; a third is Randolph Schwabe's "Altar-piece for a Chapel of St. Francis." In the latter the painter has taken a new view of the saint, perhaps not quite according to tradition but this may be of less importance than the purity of the drawing. What strikes one most about the show is the vitality of effort displayed and the lack of the more flippant side of Modernism.

Millais' famous picture, "The Rescue," in which a fireman is seen carrying off a child in a night dress from a burning house, and which was recently sold at Christie's for £1,470, has been bought for the Melbourne Art Gallery by Mr.

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Frank Rinder. It is seldom that a picture by a pre-Raphaelite master remains so stationary in price, for this is virtually the same as that paid for it nearly fifty years ago and again about twenty years back. Mr. Sampson, the buyer, who acquired it at Christie's, has refused to accept any profit on the purchase.

The way in which prices for certain rare types of stamps appreciate in price within a very short period makes the rise in values in even the most successful of our contemporary work in etching and painting look foolish. Twenty war-stamps used by the British forces in some of the German colonies, of the original face value of less than ten shillings, sold at Messrs. H. R. Harmer's, 6 Old Bond St., for nearly £400. Fashion does not affect the price of stamps as it does that of works of art. Time can be relied upon still further to increase their market value.

The exhibition of the paintings of Sir James J. Shannon at the Leicester Galleries is useful in that it helps one to "place" the deceased artist among his contemporaries. The exhibited works are for the most part merely oil sketches executed during his later years of ill health to while away the hours. But they show, even better than the formal commissioned works, where his greatest charm lay. Having but himself to satisfy he gave rein to his fancy, indulged his taste in fine, full color, and rid himself of some of that smooth suavity of technique which sometimes rendered his work insipid. There is real joy in pigment and a splendid subtlety in brushwork to be found in these compositions, and those who merely know Shannon as a painter of well-dressed worldlings have to modify their estimate when they look upon such works as his "Dropped Stitch" and his "Josef Hofmann," the latter an early work but carried out in the same spirit as the later sketches. The young Polish artist, Clara Klinghofer, shows in another room some remarkably able drawings, among which those of infants and children are the most arresting. This artist, who received her training here, has an unusual feeling for line, some of her drawings recalling in expressiveness the earlier work in pencil of Augustus John. Time will assuredly correct any inequalities in her work.

The Savely Sorin exhibition at Knoedler's, 15 Old Bond St., W., has been followed by one of XIXth century French paintings. This collection of some fifty works in all includes nothing but what is of real merit. One of the gems is the Ingres portrait of Mlle. Gonin, a wonderful bit of painting in which the modeling of the head and the suggestion of the form beneath the dress are in the master's finest style. Especially interesting are the five examples of Sisley, each of which exemplifies in a different form the painter's dexterity in the portrayal of atmospheric effects at various times and seasons. Manet's famous "La Servante de Bocks" is here, in company with Puvion de Chavannes' "Le Faucheur." It was indeed a splendid band of enthusiasts who included with these names those of their colleagues, Berthe Morisot, Renoir, Pissarro and Degas. All these are well represented in this excellent show.

Probably a finer collection of old Staf-

fordshire pottery has never yet been brought together than that now being exhibited at Mr. Frank Partridge's Galleries at 26 King St., St. James', S. W. These specimens of Ralph Wood, Whieldon and Astbury models are extraordinarily eloquent of the countryside from which they emanate, while in color they establish their claim to be regarded as coequal with many a more ambitious type of ceramic. For modeling and general vigor of treatment, both the models of animals and of figures stand out for their skilful characterization and one is obliged, when studying them, thoroughly to reconstruct one's ideas of the artistic values of the pottery of the epoch. From the educational viewpoint a collection of this nature cannot be overestimated, for it has been brought together by an expert who has chosen each piece with regard to the light which it throws on the ware as a whole. —L. G.-S.

Paris

[Continued from Page 6]

The critics are continuing to "boost" him, and remarks of this kind have been made about the show: "Go to see the pictures by the good *douanier* Rousseau and you will feel as though you had stepped into an oasis of coolness and freshness [a particularly cool and fresh oasis, the palms being in lead]. When you look at these paintings, free as they are of all artificiality, it will seem to you as though your soul were being purified, as though you were growing a better man, as though you had neared the simple love of things. [The Salvation Army could not improve on this]. The flowers are as beautiful as the most beautiful painted in the last sixty years, be they by Courbet, Manet or Van Gogh. Henri Rousseau is a saint whom the church has not yet canonized." Such are the hyperbolic terms in which some art critics express themselves. "Cézanne," so wrote one of them, "is the greatest among the great, after him there is," simply, "NOTHING"—like in that story about the German cavalry officer.

Why in the world does not the Louvre buy some of these beautiful works? Several American private collections have already their supply.

The truth about the man is this: innocent he certainly was, and at the age of sixty painted just as does a child of seven. If he had been a *lycée* and learned some Latin, he would probably have died with the letters H. C. after his name, for he was not only a *douanier* by profession but a *pompier* by inclination. His innocence and his ignorance saved him from that fate. Once he took great pleasure in painting a scene showing Republicans romping around the Tree of Liberty. Some one remarked to him that the figures in the foreground were smaller than those in the background, explaining the fault in perspective, to which the good man replied: "What you say may be true, but I was obliged to do this because, if the figures in the foreground had been bigger, those behind would not have been visible."—H. S. C.

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**SAN FRANCISCO**

A new ensemble of paintings and sculpture has recently been arranged in the San Francisco Museum of Art in a large gallery to the left of the rotunda. This gallery will be devoted to a permanent exhibition of the most representative examples obtainable of past and present masters in American art. This is directly in keeping with Director Laurvik's announced policy. The Museum by donation and purchase is gradually acquiring a very important collection. This American gallery communicates with the newly established room of Colonial art arranged by the National Society of Colonial Dames in California, also with the room of early American applied arts and Americana arranged by the local chapters of the Daughters of the American Revolution, thus making a sequence of galleries representative of American culture from the earliest days of our country down to the present. Emphasizing this theme, the Houdini bronze statue of Washington, presented to the Museum by the Sons and Daughters of the American Revolution, has been given place at the entrance to these galleries in the rotunda.

The Rabjohn & Marcom Galleries are showing colortypes of Charles H. Grant. The process is a new one, originated by Grant, and produces pictures with the strength and vigor of oils, yet with something of the delicacy and elusiveness of the aquarelle. The paintings are small.

Theodore Wores has removed to the Lick Building and in his studio is displaying several new canvases of California's blossoming orchards, with all the glorious loveliness of the spring valleys and rolling hills. In the same building Will Sparks is painting, canvases which are not only of splendid artistic value, but which have strong historic significance. Sparks has for more than thirty years devoted his talent to the one theme of the Missions and the Spanish architecture of early California days.

The California Society of Etchers is planning for its first annual fall show. This is the inauguration of a twice-a-year showing of the work of Western etchers, open only to members of the society. It is probable that awards, either cash or honors, will be given at both shows. Another innovation will be that of a separate department for the color print makers, with separate honors. The society has just held its annual election. The new officers are H. Nelson Poole, president; L. N. Scammon, secretary and treasurer; Mary J. Coulter, chairman of executive committee.

—Harry Noyes Pratt

Los Angeles

Summer has descended upon southern California, but art exhibitions are still in full swing, and present indications would lead one to believe that they will continue throughout the year. An exhibition of unusual interest occupied the Stendahl Galleries at the Ambassador during June. Joseph Kleitsch, on coming to Laguna Beach, two years ago, commenced to paint landscapes under the same spell which has turned so many painters of the figure to record the beauties of nature in this golden clime. The result was a series of out-of-door canvases, magnificently painted.

The April exhibition of the Salma-gundi Club is now at the Los Angeles Museum of History, Science and Art. In the print-room of the museum, Franklin Sherwood has been showing ten canvases of winter in the east.

West Coast Arts, Inc., the association of woman painters, secured large space at the Monroe Doctrine Centennial Exposition, which opened here July 2. Among those exhibiting are Eleanore Mason Armstrong, Jessie M. Beckman, Mary C. W. Black, Ida Randall Bolles, Ella Shepard Bush, Isabella Frowe Campbell, Cor de Gavere, Susie M. Dando, Geraldine R. Duncan, Fannie E. Durvall, Jessie Benton Evans, Louise Everett, Mary O. Everett, Lillian Prest Ferguson, Alice Carter Foresman, Helen Hodge, Marie B. Kendall, Frances C. Kirk, Gertrude Little, Laura W. Mathieson, Nell Brooker Mayhew, Dell Meadows, Laura M. D. Mitchell, Erylena Nunn, Mary Austin Oliver, Adelle C. Phelps, Annie L. Pogson, Josephine L. Reichman, Margaret E. Rogers, Donna Schuster, Clare Shepard Shisler, Emma Siboni, Helen Beatrice Slutz, Ella Hotelling Tanberg, Alice Blair Thomas, Minnie Tingle, Lillian V. Whiting and Virginia Wooley.

May and Frances Gearhart have been showing original color wood-block prints at Barker Bros. new art gallery.

At Cannell and Chaffin's a group of lithographs by George Bellows is being shown.

Knut Merrild, a young Scandinavian artist, who recently exhibited at the Bel-maison Galleries in New York, has come here to join the fast growing colony of artist craftsmen. He is a graduate of the Royal Academy of Copenhagen and president of a society of loyal craftsmen. "Avendt Kunst" (applied art), formed in Copenhagen to revive the art of making beautiful objects for daily use.

—Arthur Millier.

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FORT WORTH

If you should visit the thirteenth annual exhibition of paintings by Texas Artists at the Fort Worth Museum of Art, Carnegie Library Building, without a catalogue you would be sure to say to yourself "Here is Texas Art, landscapes carpeted with yellow flowers, landscapes carpeted with bluebonnets, autumn landscapes, spring landscapes, hills, woodlands and plains, all represented with loving care. Here is pride in the distinctly local, here also is the desire for accomplishment." You would have before you an epitome not of what the artists are striving for, but of what they have really accomplished in this state with its none-too-homogeneous population, accomplishments which in many instances reflect the taste and ideals of a remote generation, although mainly they presage a brilliant future for Texas art. If you bought a catalogue, you would soon learn that the exhibition is not so much of a family affair as you thought. You would discover that Texas painters have been working elsewhere and that they have sent in work from the Great Lakes, the Maine Coast, New York city, the Gulf of Mexico, Spanish America, the Pacific Coast and the Rocky Mountains.

In your catalogue you would find a generous sprinkling of poetic titles among the more prosaic ones. Some of the artists have painted the poetry of nature while others lean strongly to realism. Some have worked for refinement and finish while a great number have been content with the incomplete extemporaneous sketch. To the latter class belong the brilliant oil sketches of P. W. Holt, whose twenty-two water colors show that he has a good working knowledge of both mediums. The pastels of Frank Reaugh are bits of soft, refined color. "On the Meandering Road" by Christina MacLean could almost be classed with the Barbizon school pictures. Bluebonnets are represented with diminishing intensity of color into the middle distance. The absence of almost all detail makes it a relief to the eye.

Frank Klepper has two canvases quite effective in light if a bit harsh in color. No. 79 by Mrs. H. O. Ledgerwood has refined shimmering light, reflected and re-reflected. It is harmonious and surely on the right track. Royston Nave in "Texas Wild Flowers" No. 101 as a cool outside light. Murray P. Bewley's portrait of a child is well worth study. It is colorful, harmonious and technically sound.

The "Carnegie Public Library, Evening" by Sam P. Ziegler is unusual in subject and in the time of day represented. It is tonal and quite effective. A few of the other artists represented are Tom Brown, E. Richardson Cherry, Dura Brokaw Cockrell, Leo Cotton, Verna Cross, Jessiejo Eckford, Mary Sue Darter, E. G. Eisenlohr, Mrs. G. W. Greathouse, Jerome Hill, Ursula Lauderdale, Margaret Littlejohn, Gladys Winslow Mitchell, Mrs. S. B. Mummert, Nan Overton, Mrs. Walter Ratliff and Willie Sheets.

Forty-five local artists are represented in the exhibition of American art now at the Art Museum, their work constituting a show in itself.

Among the pictures are "California Landscape" and a nude called "Morning" by J. E. Kunz, a portrait sketch of Harry F. Woods by H. H. Wessel, a study of grazing cattle by Edward C. Volkert, "Dr. Burnam," a portrait by Dixie Selden; "Mr. McGrann" by John Weiss, drawings and lithographs by Charles Locke, a still life called "Complementary Colors" by John Dee Wareham, a nude by Benjamin Miller, "Monastery Road" by E. T. Hurley, "Bob" by Frank Myers, "My Garden in June" by Kate Reno Miller, "On the Heights" by Elizabeth Heil Alke, "Ten Head," a study of cattle, by Stephen Alke; water colors by Emma Mendenhall, Ida Holloway and Annie G. Sykes, and "Boat Builder" by Matt A. Dalys.

Others represented are Stewart Todd, Reginald Grooms, John Rettig, Louis Endres, Henrietta Wilson, Glen Tracy, Harry Shakler, Leon Linpert, Doel Reed, Edward H. Kruckemeyer, Caroline A. Lord, Catherine Leman, J. B. Daniels, Jean Collow, Herbert Luby, Dorothy Goodwin, Alma Knauber, John Castano, Susan Ziegler and Ruby Webb Kemper.

DENVER

The twenty-ninth annual exhibition of painting and sculpture is attracting a great many to the gallery of the Public Library. Besides Denver artists there are exhibitors from New York and Chicago, and cities of New Mexico, Kansas, Nebraska and different parts of Colorado. The exhibition is particularly interesting through its vast range of conservative as well as realistic portrait and figure painting, together with modern color schemes, based upon theoretical formulae. The plastic arts play an important part.

Among the painters represented are Walter Ufer with his clever "Prayer House at Llano Quemado"; F. J. Waugh, with "Dominica, B. W. I."; Birger Sandzen, "Twilight"; Gerald Cassidy, two excellent canvases, including a portrait, somewhat over brilliant in color, after the style of Carolus Duran. Among other good works are Elizabeth Spalding's three pictures. "Pike's Peak in April" is a charming water color with plenty of atmosphere. "Flora" by David Spivak is an excellent portrait painted with much sincerity. Augustus W. Dumbier's "Mirror," a study of the nude, Drexel F. Smith's "Garden of the Gods" and Ferdinand Kaufmann's "Rocky Shore," are outstanding pictures. Four exhibits by Robert A. Graham include "Idyll of the Hills"—a charming pastel. N. T. Stevens sends a sunny "Teton Range from Idaho Side."

Alice Craig shows a charmingly colored nude sketch and a rather flat, but pleasing "Autumn." Lloyd Moylan's "Modelling" is very effective as a portrait and in composition. A good "Still-Life" is by H. Gerome Andrus, and a poetical "Autumn Mystery" is by Albert Bancroft. Alice R. Edmiston shows a sunny "Ideal Day," and a remarkably good exhibit includes A. Carstens' "In the Cañon" and "Oedipus and Antigone." Other exhibitors are Ila McAfee, Claire Buzard, Elsie H. Haynes, Helen Hoyt, Anne Gregory Ritter and Katherine Smalley. I noted a clever portrait in pure color by Paul Kaver Smith, and studies by Nellie Carroll, H. V. Skene, Charles F. Ramus, Abbie Candlin and A. Wolftraub.

Clara Sorneson Dieman shows seven works of sculpture. A life-size "Young Pan—Garden Figure," seated upon projecting rocks, pipes his song over an Arcadian effect of water and green growing palms. Brenda Putman's "Young Narcissus," is a lovely child's figure in the nude. Well-modelled and finished are "Wee Madonna," and a medallion of a child by Mabel Landrum Torrey. Other notable works are by Robert Garrison, Fred M. Torrey, June Savory, David Becker and Robert W. Johnson.

Under the auspices of the Denver Art Association and the Denver Camera Club the Pictorial Photographers of America made a splendid showing of their work at Chappell House, which was followed by a fine exhibit of drawings, sculpture and pottery by Charles Kassler, Jr., and his wife, Marguerite Bennatts.

Charles Sheeler's photographs of African Negro primitive art, together with his original color drawings, have been on exhibition at Chappell House.

—M. R. F. V.

St. Louis

Wheaton C. Ferris succeeds Herbert D. Condie as president of the St. Louis Art League. William K. Bixby and Arthur E. Bostwick are newly elected honorary presidents. The chairman of the executive committee is Gabriel Fer-rand; the treasurer, Hector Pasmazoglu, and the secretary, F. E. A. Curley. Mr. Ferris has said that his principal effort as president of the league will be to "sell St. Louis art to St. Louisans."

The City Art Museum has purchased the painting by Charles Bittering, titled "Bibliothèque du Dauphine, Versailles." It was shown in the 1922 annual exhibition of paintings by American artists assembled in St. Louis. —Mary Powell.

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CHICAGO

Interest in art in Chicago is being kept alive by three works under construction at the Art Institute. At the north end of the museum in Grant Park ground has been broken for Goodman Hall, a \$250,000 theatre to seat 1,000, a memorial to Kenneth Sawyer Goodman, an alumnus of the Institute and a playwright, erected by his parents. South of the Institute, work is under way for the pedestal for the Theodore Thomas memorial figure, "The Spirit of Music," and its setting. The Memorial Committee, trustees of the B. F. Ferguson fund, have accepted from Albin Polasek, head of the modeling department of the Institute, a sculptured female figure sixteen feet in height, the face uplifted in song to the chords of a stringed instrument. The monument will be dedicated in the autumn. The Ferguson fund now amounts to \$1,109,750. The terrace addition across the Illinois Central tracks from the park and the Alexander McKinlock memorial court constitute the third constructive work. The Terrace extension is to be named in honor of Charles L. Hutchinson, president of the Institute. The McKinlock Court is approaching completion.

The Friends of American Art have hung their collections for summer visitors. The print room contains recent gifts from Martin A. Ryerson, Walter S. Brewster and other donors.

Mr. and Mrs. Frank G. Logan have given to the industrial arts collection in Gonsauls Hall, Art Institute, two plates by Henry V. Poor, of Pomona, N. Y.; two vases from the Durant Kilns and a jar from the Royal Copenhagen Porcelain Company, New York. Gifts made in 1922 to the Institute are valued at \$2,000,000. In that period 102 paintings, eighteen sculptures, 3,990 drawings, sixteen water colors, 151 coins and medals, ninety-six prints and 257 other objects, a total of 4,612, were added to the collections by gift or purchase, and the department of prints received 5,000 old-master drawings from Professor G. E. Gurley. Mr. and Mrs. Frank G. Logan have increased their prizes to six, the last one being \$150 yearly for a picture in the International Water-Color show. Their fund now is \$52,450.

Jonas Lie's exhibition of paintings of winter landscapes closed the season at Anderson's.

Carl N. Werntz, director of the Academy of Fine Arts, exhibited from July 3 to 9 paintings and sketches made in China and Japan.

In recent years art dealers have held summer exhibitions for tourists. Thomas Whipple Dunbar, in charge of the American art section at Ackermann's, has hung a representative collection of oils.

Dean Raymond P. Ensign, of the school of the Art Institute, will lecture to the summer classes in the Berkshire School of Art near Monterey, Mass.

William Owen, Jr., has gone abroad for fifteen months and will visit France, Spain and Portugal. He expects to study under Iacovlev in Paris.

Matilda Vanderpoel, director of the juvenile department of the Institute school, has gone to Gold Hill, Col., where she has purchased a miner's cabin and reconstructed it as a studio.

Mrs. John B. Sherwood, a founder of the Chicago Public School Art Society and a lecturer and writer on art, has given her art library of 2,500 volumes to the University of Colorado at Boulder. A building to house it has been planned. Mrs. Sherwood will lecture at the Colorado Chautauqua at Boulder in the last week of July.

Thomas Eddy Tallmadge, president of the Summer School of Painting at Saugatuck, Mich., under the auspices of the Art Institute Alumni Association, has erected a studio cottage near the Ox-Bow of the Kalamazoo river.

The South Shore Country Club announces the purchase of "A Classic, Mason's Island" by the late Henry W. Ranger as the second canvas for its collection. This painting was owned by Dr. Alexander C. Humphreys, of the Stevens Institute of Technology, Hoboken, N. J., who purchased it from Mr. Ranger. —Lena M. McCauley.

INDIANAPOLIS

The William Merritt Chase memorial exhibition, comprising thirty-two paintings owned by Mrs. Chase, opened at the Herron Art Institute with a private view, on July 3, for Indiana artists who had been pupils of Chase, and to the public on the fourth. With the collection are several canvases that were lent by Mrs. John N. Carey, Miss Lucy Taggart and George Calvert, and the four fine pictures in the institute's permanent collection: A life-size portrait of "Dorothy," a big still life, the "Brass Bowl with Flowers," a very fine fish still life, and a small landscape. Two art objects, lent by Miss Taggart, were in Chase's New York studio, a large Oriental screen and a big round brass bowl. Another canvas of interest is a portrait head, Oriental in type, with turbaned head-dress and flowing black hair, that was painted by Mr. Chase before his class. It so happened that, in the course of a lengthy talk, while giving criticism, he took up his brush and began to demonstrate on the canvas of a pupil near whom he was standing, Miss Mary Robinson, of Indianapolis, proceeding with the work for half an hour, when the head was completed. For two years the Chase sketch has been used in the instruction of students in the Herron Art School, hanging on the walls as a gift from Miss Robinson.

The exhibition, which arouses local pride because of the fact that Chase was born in Indiana, includes a self-portrait, showing the face-front view. There are several large canvases, both still life and portraiture, with a number of small landscapes, street scenes and interiors.

Pictures by Gerrit A. Beneker, including those painted in the industrial establishments, during the war, constitute one of the mid-summer attractions at the Art Institute.

Among recent gifts to the Institute are a landscape, "Moonrise," by D. W. Tryon, and a water color by William Forsyth, "Mid-Autumn," both given by Walter L. Milliken. Two prints by Joseph Pennell came from an anonymous donor. Kirkor Minassian, of New York, contributed nine sheets of Persian calligraphy. Mr. Minassian is displaying an interesting series of Turkish portraiture in the Oriental section on the balcony of the sculpture court. In the series are twenty-seven miniatures of Turkish emperors, painted chiefly in the XVIIIth century.

Indications are that Simon P. Baus has entered a period of unusual productivity and has taken a big step forward in the quality of his work as portrait painter, judging from four recently completed life-size, full-length portraits, on view in his studio in the Union Trust building. —Lucille E. Morehouse.

Pittsburgh

Two special summer exhibitions are being held at the department of fine arts, Carnegie Institute, to continue until Sept. 4. Sixty-five paintings are shown by Emil Carlsen, and a small group of water colors by Marius Bauer, the Dutch artist. Special interest attaches to these exhibitions for Pittsburghers because both artists were represented in the twenty-second International.

Detroit

Percy Ives' portrait of the late Admiral Albert G. Winterhalter is on exhibition at the Institute. It is to be given by the Winterhalter family to the Winterhalter school, the admiral having been a native of Detroit.

Milwaukee

Paintings and lithographs by George Bellows are on view at the Milwaukee Art Institute for six weeks. The exhibition is illustrative of his view of American life.

BALTIMORE

At the Baltimore Museum of Art is a loan exhibition of more than thirty paintings by American artists. Among the works shown are several contributions from the Friends of Art, including Walter Ufer's "Luzanne and Her Sisters," Mary Kremelberg's "The Syrian Bowl," Alice Worthington Ball's "Fruit and Other Things" and "Peonies," Camelia Whitehurst's "Child in White" and Joseph Lewis Weyrich's "Galician Women." Dr. A. R. L. Dohme's gift to the Museum, "Mischief," by W. Sergeant Kendall, is included. He has also loaned Jane Peterson's "The Pool," and "Girl in Riding Habit," by George Luks. Other pictures are "The Lock," by Theodore Robinson; Sarah W. Whitman's colorful canvas, "Peonies"; "Three Generations," by Gaylord S. Truesdell; William Coffin's "Skaneateles Lake, October Evening"; "Shower Passing Out to Sea," by Frank De Haven, and "The Talmudist," by Saul Bernstein.

Mrs. S. E. Whiteman is showing four of her husband's landscapes, one, "The Road to Narragansett," having been presented to the Museum. The others are the "Cabbage Field," "Landscape" and "Early Evening." G. S. Marshall's "Autumn" and "Spring," John W. Alexander's "Gossip," and an exquisite pencil drawing by Homer Martin, "Tusable River," are also shown. A number of well-known artists are represented by work which they have loaned. Miss Kremelberg is showing a portrait. Miss Ball has also contributed one of her studies, entitled "Iris," and Everett Bryant contributes "Egypt"; Camelia Whitehurst and Marie de Ford Keller show "Portrait of a Boy" and "Spring," respectively; G. Wilmer Gettier has an autumn study, Albert Sterner a portrait, R. McGill Mackall "The Jonquil Garden," and Leon Kroll a fine group, "The Sonata."

The bronze "Cupid and Gazelle" by C. Paul Jennewein, recently purchased by the Museum, and a small painting by Fortuny, presented by William H. Buckler, are also on exhibition.

Cleveland

A. Vincent Tack's beautiful canvas, "Rosa Mystica," considered the gem of the third annual exhibition of contemporary American art at the Museum, has been purchased by the Hinman B. Hurlbut fund and will take its place in the permanent American collection of the Museum at the close of the display. The picture is considered by Curator W. M. Milliken as finer even than the painting by the same artist which was recently given to the Metropolitan Museum, New York, by Duncan Phillips.

The School of Art has made a new record through its architectural department. The May competition issued by the New York office of the Ecole des Beaux Arts, Paris, was a design for a baldachin, including the high altar of a church. This competition was open to all architectural students of the United States. R. M. Hovanetz and Miss Edith C. Fisher of the local school each won first mention, which carries with it a reproduction of the design for publication in the *Architectural Record*, and M. A. Tellotson and E. M. Watson each won second mention.

A. G. Warshawsky and his brother Xander Warshawsky, who had been back in Cleveland for several months, have closed their studio in the Fine Arts Building and returned to Paris, after giving several successful exhibitions of landscape and portrait work.

Max Kalish, sculptor, who has been abroad for several months, has returned to his studio in the Fine Arts building.

John Csoz and Joseph Motto, painter and sculptor, whose works sold well at the recent exhibition of Cleveland art, are touring Europe together.

Steven A. Rebeck has been casting in plaster his large models of the Spanish War veteran and World War doughboy, which are to stand on either side of the heroic figure of Lincoln in the war memorial he has been commissioned to make for the public square in Alliance, O. —Jessie C. Glasier.

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At the summer school of the Pennsylvania Academy of the Fine Arts, located at historic Chester Springs in the Chester Valley, the first of a series of summer exhibitions was held June 15 to 23. For quality of sunlight Albert Van Nessel Greene was distinguished in landscape and Elise Hoezel, in portraiture out of doors, and still life. Tsin-Bae Yen shows a charming decoration of water lily and rushes. Adolph Kronengold's landscapes are rich in color and freshness and other outstanding works are "Brook" by Oscar Mollar, a sketch of light and color by Frank Stamato and the oils of Bertha L. Hellman and, among the water colors and drawings, the crayon drawing by Esther Richards. Each week Daniel Garber gives a critique of the work in these exhibitions where artists from all over the country are showing work done locally.

Among those at Chester Springs are Eugene F. Barth, St. Louis; Ruth Sutton, St. Petersburg, Fla., who recently received the unanimous award of the Leo gold medal of the Florida Art School for "Ebony Blossoms"; Frank Miller and W. L. Van Grundy, Chicago; Edgar Imler who, with Mr. Miller, has come to work in etching under Mr. Garber, and Ralph Taylor, Louis C. Linn, H. H. Shaw, Esther Richards, Evelyn Peabody, John Fossler, Benjamin Bittenbender, Virginia Parker and the sculptors Dominic D'Imperio and Frank Stamato, who are studying under Albert Laessle in the live animal studio, a feature of the place. Tsin-Bae Yen, of Hang Chow, China, a student at Yale, the son of the Governor of Hunan, is among the pupils here. He plans to start an art school upon his return to China.

Many prominent landscape artists visit Chester Springs to paint during the summer; Alice Kent Stoddard and Mary Townsend Mason were among those there in June, and George Gibbs will spend a week there in July. Carl Lawless, who is instructing in landscape painting, is exhibiting with the Art Association of Newport, R. I., July 14 to August 11, and will show a picture in Mystic, Conn., July 25 for two weeks, where Arthur Meltzer will also exhibit. The finished decoration "The Covered Bridge" by Mr. Lawless has been sold to Robert Feussle, of Fort Wayne, Ind., and "The Spring House in Spring" to Mrs. Elisha Cooper, of New Britain, Conn. Meltzer is now in Minneapolis, holding a one-man exhibition at the Bradstreet's Gallery, June 25 to July 9.

John H. Geisel, of the School of Industrial Art, is now in Hollywood, Cal., designing costumes for Sabatini's "Scaramouche."

E. H. Suydam's series of woodcuts of scenes in Cuba and Florida are being shown in the studio of H. Devitt Welsh, Baker building, where they will be throughout the summer.

Robert Susan, who has completed the portraits of Richard J. Beamish, Samuel S. Fleisher and George Arliss, is now at work on those of a popular debutante, Sarah Franklin Duane, and of Monte Wright.

Walker Hancock sailed on the *Leviathan* to travel in England and France during the summer.

Clara N. Madeira sailed for Vera Cruz June 12, en route for Mexico City. Portraits and landscapes from the collections of Mrs. George Sergeant and Howard Evans were sold at auction last

week (June 19-23) by the Philadelphia Art Galleries.

Among artists who remain near Philadelphia to paint are John J. Dull, S. Gertrude Schell, who will paint historic Germantown, and Juliet White Gross, who is in Sellersville, Pa.

—Edward Longstreth.

Washington

At the Corcoran Gallery of Art are a landscape by John S. Sargent and a landscape by Claude Monet, loaned by Mr. and Mrs. Breckenridge Long.

The Arts Club has opened its new summer exhibition of paintings by resident members. It is an unusually fine display. The exhibitors include Mathilde M. Leisenring, Hattie Burdette, Eben Comins, Lewis P. Clephane, Warren Ferris, Margaret Bush-Brown, Clara Saunders, Mrs. V. O. Chase, Mrs. L. W. Casey, Alice E. Willoughby and Jessie Baker.

A bronze tablet was placed on the historic house, 2017 Eye St., now the home of the Arts Club, by the D. A. R. The tablet was unveiled by Mrs. Rose Gouverneur Hoes and Miss Maud C. Gouverneur, great-granddaughters of President Monroe. Mrs. William B. Hardy, state regent, made the presentation to the Arts Club, and the tablet was accepted by Henry Bush-Brown, former President of the Club, who designed the tablet, which is a bronze head in relief of President Monroe.

Mr. Bush-Brown is executing a new commission for a memorial fountain in honor of the late Commissioner H. B. F. Macfarland, to be erected in Pennsylvania Ave., N. W., near M. St. It will include a bas-relief portrait in bronze.

Alexis Many has recently sold three landscapes to a Washington collector. Two of them have the Washington Park, Rock Creek, for a subject, the third a scene in Arizona.

A gift of \$5,000 has been received by the American Institute of Architects from the Allied Architects' Association of Los Angeles to furnish the board room of the Institute at the Octagon House, which is the headquarters of the Institute. The Octagon was built in 1800 by John Taylor. It was occupied by President Madison as the executive mansion after the burning of the White House by the British.

—Helen Wright.

Syracuse

There is at the Syracuse Museum of Fine Arts as a summer exhibition a collection of pictures representative of the work of the artists of Onondaga county. Invitations from the trustees of the Museum and the director, Fernando A. Carter, brought many responses from the painters in and near the city. Cash prizes are to be awarded for the best three pictures.

Among those represented in the display are Frank J. Russell, Regina M. Gates, Bergette Morán Farmer, Lucien Adelbert Davison, George A. Thurlow, M. Warner, Lucy C. Chapin, William L. Hudson, Frank Orr, Minnie S. Peck, H. P. Browne, Fred Barnes, Ray S. Link, George W. Simmons, Margaret Dobson, F. K. Robson, H. A. Becker, H. G. Aitken, James G. S. Dey, Harriet E. Wilkin, William T. Duckrow, E. G. Fenn, Rachel Bulley Trump, C. V. Donovan, Ruth Hudson Lee, Bradley Walker Tomlin, David Perlman, William Schreiber and Ethel Brand Wise.

BOSTON

Thanks to the inclination of Harley Perkins, the new chairman of the exhibition committee of the Boston Art Club, for direct action, Bostonians are to have an opportunity to see the selected traveling exhibition of works from this year's International show at Carnegie Institute. When Mr. Perkins found out that the lack of a special fund had made it impossible for the Art Museum authorities to bring the show here, he rounded up a group of Art Club members and quickly secured the \$600 needed for shipping expenses and other incidentals. Thus does Boston at last get into the class with Cleveland and Detroit as a subscriber to the Carnegie prize tour.

The Copley Society, which has done more than its share in bringing big shows to Boston in years past, has now had the glory of sending the Sargent-Homer-Macknight water color exhibition to Paris. At last the French have discovered Homer.

A Boston painter who has been uncommonly fortunate in sales during the past year is somewhat put out because a writer has told his newspaper readers of the fact. One sighs to think of the number of painters who would be glad to tell the world truthfully that they are rich.

Works by artists of Lowell, Mass., will be displayed at the Whistler House in that city for the summer.

Stanley Woodward's marine, in the current annual exhibition of the Concord Art Association, has been purchased by Russell Robb.

—E. C. Sherburne.

Hartford

The Morgan Memorial Museum has rearranged some of its permanent exhibits of paintings and is showing recent accessions also. Amongst the outstanding ones are "Innocence" by Greuze, and "A Moonlit Sea" by Winslow Homer, the latter being the sketch used for "The Summer Night" now in the Luxembourg; Mary Cassatt's pastel, "Child Holding Dog," and a portfolio of etchings of old Paris by Louis Orr, given by the artist's mother. George A. Gay, curator of prints, shows also from his private collection ninety-three examples of etchings by James McBey, said to be the most complete collection of this artist's work in this country.

James Goodwin McManus' portrait of Dr. J. J. McCook was formally dedicated in the presence of the artist, at the recent centennial celebration at Trinity College.

D. F. Wentworth's exhibition turned out to be a success. Eleven paintings were sold.

—Carl Ringius.

Pictures Sold by New Gallery

The New Gallery, 600 Madison Ave., sold 123 pictures during the past season, the first of its existence. This gallery specializes in modern art. Sales were made to Adolph Lewisohn, the Worcester Art Museum, Stephan Bourgeois, Heywood Brown, George S. Hellman and many others. European artists whose work was sold included Matisse, Derain, Vlaminck, Dufy, Signac, Modigliani, Bertin, Gregoriev and others, while the Americans were Marsden Hartley, Arnold Friedman, Leon Hartl, George Biddle, Charles Sheeler, Joseph Stella, James Rosenberg, Katherine Schmidt, Ernest Fiene, Carl Sprinchorn, John Marin and James Chapin.

NEW YORK EXHIBITION CALENDAR

Ackermann Galleries, 10 East 46th St.—Sporting paintings and prints, through July.
Arlington Galleries, 274 Madison Ave.—Exhibition of American Paintings.
Art Center, 65-67 East 56th St.—Work of students of three of New York's art schools, to Sept. 15.
Babcock Galleries, 19 East 49th St.—Annual summer exhibition of American paintings.
George Grey Barnard's Cloisters, 454 Fort Washington Ave.—Open daily except Mondays.
Brooklyn Museum, Eastern Parkway—Exhibition of recent accessions to the print department; summer exhibition of paintings.
Brown-Robertson Galleries, 415 Madison Ave.—Summer exhibition of prints.
Brunner Galleries, 43 East 57th St.—Paintings by contemporary French and American artists.
City Club, 55 West 44th St.—Summer exhibition of American paintings. Ladies admitted 11 to 4.
Daniel Gallery, 2 West 47th St.—Paintings by a group of modern artists.
Dafalco Gallery, 70 West 50th St.—Exhibition of paintings and books by the late Charles Henry Miller, N.A.
Dudensing Galleries, 45 West 44th St.—Summer exhibition of small paintings by American and European artists.
Durand-Ruel Galleries, 12 East 57th St.—Exhibition of modern French paintings.
Ehrich Galleries, 707 Fifth Ave.—"Old Masters" and modern American paintings.
Mrs. Ehrich's Gallery, 707 Fifth Ave.—Exhibition of metal work, linens, Cantagalli glass and antique furniture.
Fearon Galleries, 25 West 54th St.—Summer exhibition of old and modern masters.
Ferargil Galleries, 607 Fifth Ave.—Exhibition of American paintings; sculpture and wrought iron by Hunt Diederich.
Folsom Galleries, 104 West 57th St.—Exhibition of American paintings.
Grand Central Galleries, 6th floor, Grand Central Terminal—Exhibition of American painting and sculpture.

Kennedy Galleries, 693 Fifth Ave.—Currier and Ives lithographs.
Koppel Galleries, 4 East 39th St.—Old and modern etchings and engravings.
Knodler Galleries, 556 Fifth Ave.—Summer Show of American Paintings; English and French color prints.
Kraushaar Galleries, 680 Fifth Ave.—Etchings by M. A. J. Bauer.
John Levy Galleries, 559 Fifth Ave.—American and foreign paintings.
Lewis & Simmons, 612 Fifth Ave.—Old masters and Barbizon paintings.
Lowenbein Gallery, 57 East 59th St.—Paintings by American artists.
Macbeth Galleries, 450 Fifth Ave.—Paintings by American artists.
Metropolitan Museum, Central Park at 82nd St.—Loan exhibition of the Arts of the Italian Renaissance; Italian engravings and woodcuts; Japanese swords and sword blades.
Milch Galleries, 108 West 57th St.—Special exhibition of paintings by American artists.
Montross Gallery, 550 Fifth Ave.—Paintings by a group of American artists.
Mussmann Gallery, 144 West 57th St.—Modern paintings and etchings.

National Sculpture Society.—Indoor and outdoor exhibition of American sculpture at the museums located at 156th St. and Broadway, to August 1.

N. Y. Public Library, Fifth Ave. and 42nd St.—"Making of a Japanese Print." Recent additions to the print collection.

New York School of Applied Design for Women, 160 Lexington Ave.—Exhibition of drawings for screens, ships and swinging signs.

Ralston Galleries, 4 East 46th St.—XVIII century English portraits and Barbizon paintings.

Reinhardt Galleries, 606 Fifth Ave.—Ancient Indian and Graeco-Buddhist sculpture.

Salmagundi Club, 47 Fifth Ave.—Summer exhibition of oil paintings by members, to Oct. 15.

Schwartz Gallery, 14 East 46th St.—Exhibition of modern etchings.

Scott & Fowles Galleries, 667 Fifth Ave.—Paintings by XVIII century and modern masters; sculpture by Mario Korbel and Paul Manship.

Mrs. Sterner's Gallery, 22 West 49th St.—Exhibition of American paintings.

Arthur Tooth & Sons, 709 Fifth Ave.—Exhibition of Barbizon paintings.

Wiener Werkstaette of America, 581 Fifth Ave.—Exhibition of Viennese art.

Howard Young Galleries, 634 Fifth Ave.—American and European paintings.

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